

SPONSORSHIP OF MUSIC

The Role of Local Authorities

A PEP REPORT

Ten Shillings

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SUMMARY

There are great gaps in the information available on the economic aspects of the performance of music, including basic data on takings, sponsorship, earnings and employment. These gaps make it hard to plan for the future in terms of, for example, the provision of halls or the training of musicians. This report helps to fill one of the gaps by giving the results of a PEP survey of sponsorship by local authorities.

We estimate, on the basis of answers to a comprehensive questionnaire survey, that local authorities in the United Kingdom spent some £2 $\frac{3}{4}$ million in 1964-5 on sponsoring the performing arts, of which rather more than £1 million was spent on halls and theatres. It is estimated that about £1 $\frac{1}{2}$ million of the total went to music, of which £ $\frac{1}{2}$ million was attributed to the cost of halls. Indications are that the total expenditure grew rapidly in the previous four years, perhaps by as much as 10-15 per cent a year.

A survey of interviews in twenty-nine local authorities showed that the following factors are conducive to expenditure on the performing arts and on music in particular:

- (a) The presence of local enthusiasts.
- (b) The establishment of a special committee responsible to the Council for policy on sponsorship of the arts.
- (c) The appointment of an Entertainments Officer.
- (d) The existence or creation of a local tradition of musical activity.

Regional arts or orchestral associations are of considerable value in enabling local authorities to sponsor jointly activities that would be beyond their separate means, and in stimulating new interest in musical activities among local authorities. The orchestral associations do very valuable work, but the broader-based arts associations have certain advantages.

The Arts Council spent about £2 $\frac{1}{4}$ million on music, including opera and ballet, in 1964-5. It is suggested that the Arts Council could use part of its funds with maximum effect in pump-priming activities in the regions, i.e. in encouraging local authority expenditure by helping new schemes in the difficult early stages. This could be done if the Arts Council paid part of the cost, along with the local authority, in the early years while audiences are built up, and then reduced its subsidy according to a plan until it is removed

completely after, say, five years. From then on the local authority would be solely responsible for any further subsidy that might be needed.

The BBC spends about £1 million in a year on its orchestras, and helps to stimulate musical activities at regional and local level.

Audience research has shown that it is mainly the middle class and middle-aged who are interested in serious music. Audience research is, however, little used and could be extremely valuable, particularly if undertaken in detail at local level, in helping the sponsors and organisers of musical performances to build up audiences to satisfactory levels, and in particular to attract more young people.

Audience research at national level could also help in forecasting the future level of demand for music. One hopeful factor is the increasing amount and quality of musical education in most schools, and it would be valuable for organisers of both music and education to know more about the relationship between types of musical education on the one hand and subsequent concert-going habits on the other.

Estimates of the numbers of musical performers employed and of the total amounts paid for musical performances can only be very rough. The information available indicates that there are at least 7,000 musicians whose main income derives from instrumental performance. It also appears that payments by audiences and private business interests are larger than the total of some £4 million provided by the public sponsors: Arts Council, local authorities and the BBC. The public sponsors are, however, the chief initiators of musical activity.

The supply and demand for musical performers seems to be doubly out of balance, with a shortage of string players of the highest quality and a surplus of most other types of performer. Better planning of musical education seems to be required in relation to likely future employment possibilities; improved information on employment and earnings would help to make this possible.

Sponsorship of Music

THE ROLE OF LOCAL AUTHORITIES

CHAPTER 1

INTRODUCTION

A number of useful surveys have been made, and reports published, on specific problems relating to the musical profession. But we remain ignorant about such basic facts as the number of people employed in the profession and the amount of money that is spent on musical performances in each year. Such information would make it possible to form sensible plans for the future, for example in relation to the number of people who should be trained for the different jobs that are likely to be available, to the number and type of premises that will be required, or to the way in which future demand can be met. Manufacturing industry can base its plans on this kind of information. The problems of the musical profession are, of course, in many ways different from those of industry—for example, educational policy in music has wider implications than training schemes in industry—but the profession would nevertheless benefit if it could base rational plans on the same kind of information as that used by industry. Such information would likewise help the authorities to direct to the best effect their financial support for musical activities.

The major gaps in our information are three: the number of people who perform or teach music, full-time and part-time, and their earnings in each year; the amount and type of expenditure on musical performances by individuals and firms (the private sector); and the amount and type of expenditure on musical performances by local authorities. It was not possible, with the resources at our disposal, to undertake all the surveys required to fill these gaps. We therefore had to concentrate our survey work on one section, the expenditure of local authorities on musical performances. Comprehensive surveys of employment in the professions and of private expenditure remain to be done, and here we had to rely on such information and rough estimates, primarily concerned with instrumental players, as could be obtained from relatively few central sources. Only with respect to the expenditure of central

public bodies (the Arts Council and the BBC) is hard information readily available. The survey provides more information on "serious" music than on other forms. This is largely the result of concentrating our efforts on the public sector, which provides funds mainly for serious music, while light music (including dance music) is financed largely by private business, although the BBC also spends considerable amounts on this side.

The information about the amount and type of expenditure by local authorities was obtained by means of a questionnaire whose results are shown in Chapter 2 and in the Statistical Appendix. Although the Institute of Municipal Entertainment have made a comprehensive questionnaire survey¹ of local authorities' spending in two recent years, their information related to expenditure on all the kinds of cultural entertainment allowed under the 1948 Act, which covers a wide range of culture and entertainment, and the information about spending on music (and for that matter drama) that is derived from our questionnaire is therefore entirely new. Because of the originality of the statistical material, we have analysed it in considerable detail in Chapter 2. The main conclusions for the country as a whole are summarised on pages 20-23. The more detailed analysis which makes up the greater part of the chapter will probably be primarily of interest to people working in this field.

Chapter 3 describes the results of a further survey of local authorities, designed to find out why and how they decide to spend money on the performing arts, and on music in particular. It was thought best to obtain this qualitative information through an intensive programme of about forty discussion-interviews with representatives of twenty-nine local authorities.

Chapter 4, based also on interviews with representatives of the relevant organisations, describes the role of the regional arts and orchestral associations, in which local authorities can jointly sponsor music, and briefly considers other forms of co-operation between local authorities. Chapter 5 shows the expenditure of the Arts Council and the BBC and considers their role, particularly in relation to the sponsorship of music at regional rather than national level.

It is, however, not possible to form a clear picture of musical activity in Britain, and hence of the part played by local authorities

¹ *A Survey of Municipal Entertainment for the two years 1947-8 and 1961-2*, April 1964.

in relation to the whole, without knowing the size and scope of the private sector. Chapter 6 records some information about individuals' tastes and demand for music; but quantitative information about the size of the demand for music from the private sector is not available, and the only way in which some idea can at present be derived as to the relative orders of magnitude of the public and the private sectors is by assembling such information and estimates as can be made available on the employment of musical performers, and considering this in relation to the information that we now have on expenditure by the public sector, both central and local. This is, therefore, done in Chapter 7, where some of the problems relating to the employment and training of musicians are also considered.

It is clear that the lack of reliable and regular statistics to fill the remaining major gaps in information about such matters as employment and demand is a serious handicap for those who are responsible for finding solutions to these and other problems of the profession. But we hope that the surveys and other information brought together in this report will be of some help in the planning of the profession's future.

CHAPTER 2

EXPENDITURE ON MUSIC BY LOCAL AUTHORITIES

The purpose and scope of the questionnaire survey

The primary aim of the questionnaire survey was to find out how far local authorities took advantage of Section 132 of the 1948 Local Government Act in order to sponsor musical activities. The questionnaire is reproduced in the Appendix. It will be seen that it relates to the financial years 1960-1 and 1964-5. Questions 1-4 provide the main basis for the statistical analysis. They ask for a detailed breakdown of the funds devoted to music by the kind of performance as well as the type of performer, i.e. amateur or professional. Separate questions are devoted to halls, which were rightly expected to be a particularly important item, and to festivals. All figures refer to net expenditure, i.e. receipts from the public are excluded.

Questions on theatrical performances were also included for two reasons: first, in order to show the relationship between different performing arts; and secondly, because many authorities would not be able to allocate all the relevant items of expenditure specifically to music. The second point applies particularly to subsidies given to multi-purpose halls, and it was found in the event that this was of outstanding importance.

The questionnaire was sent to all local authorities in England and Wales, and to all the larger ones in Scotland and Northern Ireland. The breakdown of the number of returns by type of authority is shown in Appendix Table 1. In all, 1,642 questionnaires were sent out and 808 replies were received. The proportion of replies is higher in relation to the rate product² of the local authorities, because there was a better response from the richer authorities. This is, of course, a crucial element as far as the authorities covered by the provisions of the 1948 Act are concerned. Table 4 in the Appendix indicates the importance of the local authorities who replied to the questionnaire. Their importance in this context means their ability to sponsor the arts and this in turn depends on the size of their rate product. The Table therefore shows the proportion of the total penny rate product of each type of authority which is made up by those authorities who replied to the questionnaire. In England and Wales (excluding London), the County Boroughs that submitted returns (which show that these are much the biggest spenders among the local authorities) make up 76 per cent of the total penny rate product of all County Boroughs in this area; non-County Boroughs and Urban/Rural District Councils made up 46 per cent of the penny rate product of these authorities; and all these types of authorities together accounted for 56 per cent of the rate product of all such authorities in the area. In Scotland, 77 per cent of the rate product of cities and Burghs is covered by the authorities who replied. The figure for London Boroughs is only 45 per cent, for reasons which will be explained later. Northern Ireland is also being treated separately.

The response rate, especially for the authorities in England, Wales and Scotland, is highly gratifying in view of the complexity of the questionnaire and the time which local government officials

²The rate product is the yield from rates levied by the local authority; the penny rate product is the yield from a rate of a penny in the pound, as estimated by the Ministry of Housing before the start of the financial year.

had to spend in completing it and, while it does not enable us to produce accurate statistics of total national or regional expenditure by local authorities, it shows the orders of magnitude with enough certainty to justify the drawing of firm conclusions about the spending of this sector for the country as a whole. The same may be said about the total expenditure of each region or about the national breakdown by type of expenditure. When, however, one comes to a regional breakdown by type of expenditure, e.g. for opera in the South or festivals in the East Midlands, there is a much wider margin of error. This is due to fairly wide differences in the pattern of expenditure by different authorities, so that it would be rash to assume that those who replied were in this respect representative. Estimates have, therefore, been confined to the wider figures, while results from interviews and other sources have been used to supplement the statistical indications for the more detailed aspects.

Some problems in the analysis of replies

The main statistical problems arise out of the ways in which local authorities allocate their funds. Expenditure on music and other performing arts does not necessarily come under only one heading in local authorities' accounts. For example, brass bands and other open air performances are often the responsibility of a Parks Committee rather than the Entertainments Committee. In other cases, some recitals given in public libraries are the responsibility of the Libraries Committee. It became clear in the course of some of the interviews conducted with local authorities that this had led to omissions in the returns. In some instances these were inadvertent, in others they were due to the fact that the required figure was hidden in a wider allocation and could not be extricated without a great deal of difficulty. This means that some returns may show a somewhat lower level of expenditure than is in fact undertaken. However, as far as could be ascertained from the questionnaires, the larger authorities have given full returns and the impression gained in interviews was that omissions were small enough not to affect the general picture much.

More serious is the difficulty of disentangling expenditure on music from expenditure on performing arts as a whole. This arose particularly in connection with expenditure on halls and theatres (question 2 in the questionnaire). A large number of local authorities

did not find it possible to ascribe a proportion of the total amount involved to musical performances. Table 2 in the Statistical Appendix gives a breakdown of returns by type of expenditure. Where possible expenditure on halls/theatres has been attributed to music or drama. It will be seen that for England and Wales (excluding London) expenditure on halls for musical performances amounted to £106,771 and for dramatic performances to £141,544, but that this leaves a further £262,401 spent on halls covering both musical and dramatic performances.

The same difficulty arose in questions 1.a (theatrical performances) and 3 (festivals), where once again many authorities could not estimate accurately the proportion taken up by musical performances. So the figure of £150,936 for England and Wales under the heading "Unspecified: Other" includes all performing arts.

The summary of returns in Table 2 of the Appendix has, therefore, been divided into three main sections: first, expenditure known to be exclusively on music (£494,705 for England and Wales, excluding London); secondly, expenditure known to be exclusively on dramatic performances (£272,131); and, thirdly, an "unspecified" total which covers both music and drama (£413,337). The total of £1,180,173 spent on performing arts can be treated with confidence as a true reflection of the scale of the activities in this field of the local authorities that replied to the questionnaire. We have divided the "unspecified" expenditure so as to estimate the total expenditure on music and on drama respectively by assuming that music accounts for not less than one-third and not more than two-thirds of the value of the "unspecified" items.

Finally, there are the problems that arise from the differences in the structure of local government in London, the rest of England and Wales, Scotland, and Northern Ireland. These differences have made it advisable to deal separately with the results of the questionnaires returned from each of these four areas, which are accordingly examined in turn below. The results for all four areas are then drawn together so as to provide estimates for the whole of the United Kingdom (p. 20).

Expenditure on performing arts in England and Wales (excluding London)

The returns from local authorities in England and Wales (excluding London) are summarised in Appendix Table 2, broken down by

regions and by size of authorities. It will be seen that the 705 returns were made up of eighty-seven large authorities (with a penny rate product of £10,000 or more) and 393 small authorities (with a penny rate product of less than £10,000) plus a further 225 that made a nil return. More than three-quarters of the total expenditure on performing arts by the authorities making returns was contributed by the large ones only, although these represented less than half the rate product of all those making returns. That is to say, as has already been stated, the larger authorities spend a greater proportion of their rate product than the small authorities.

This fact emerges clearly from the bottom rows of Table 2, which show total expenditure as a proportion of a penny rate product. For England and Wales (excluding London) the large authorities that returned the questionnaire spent on average the equivalent of a 0.45d. rate product, while the small authorities spent on average only the equivalent of a 0.13d. rate product. Likewise Table 3 shows that County Boroughs, which overlap largely with "large" authorities as defined for Table 2, spent the equivalent of a 0.47d. rate, while other authorities spent the equivalent of a 0.17d. rate. Although a very wide difference between the County Boroughs and other authorities is shown in each region except the South West (see Table 5), there are nevertheless considerable variations between the regions. Estimates of expenditure by all local authorities, including those that did not make returns, have therefore been made by assuming that the County Boroughs which did not make a return had the same expenditure rate as the County Boroughs in the same region which did make a return; and that the same was true of other authorities. In this way allowance is made in the estimates for these regional variations.

The estimates for total expenditure in each region, worked out in this way, are shown in Appendix Table 5, together with the total for England and Wales (excluding London), which is the sum of the regional totals. This comes to £1,870,000, representing rather more than the product of a farthing rate or about 9d. per head of population. These estimates are made with the greater confidence because of the high response rate and hence the greater accuracy of the calculation for the County Boroughs, which though relatively few in number are easily the heaviest spenders.

Regional estimates are likely to include a greater margin of error than the national total for reasons which have been previously

explained. They can nevertheless be taken as representing a reasonably accurate comparison of expenditure rates between the regions. The following table therefore shows expenditure both as a proportion of a penny rate and related to population.

Estimated expenditure on performing arts by authorities in England and Wales (excluding London), 1964-5

	<i>proportion of penny rate product</i>	<i>d. per head of population</i>
South East (excluding London)	0.24	12
West Midlands	0.21	8
East Midlands	0.17	6
Yorkshire/Humberside	0.35	11
South West	0.29	10
North	0.31	10
North West	0.33	11
Wales	0.27	8
Total	0.26	10

Source: Appendix Table 5 and, for population figures, see the Note to the Statistical Appendix.

The five regions spending above the mean in terms of rate product for England and Wales as a whole are Yorkshire/Humberside, the South West, the North, the North West and Wales; the South East (excluding London), the West Midlands and the East Midlands (in that order) spend less than the mean. The "league table" does not change very much when expenditure is measured in relation to population.

Some of the reasons for regional differences emerge from statistics such as the proportion of the rate product for which County Boroughs are responsible in each region, which is shown in the following table.

Rate product of County Boroughs as a percentage of total regional rate products, 1964-5

South East (excluding London)	16	South West	30
West Midlands	53	North	38
East Midlands	35	North West	51
Yorkshire/Humberside	57	Wales	30
England and Wales (excluding London)			32

Source: Appendix Table 5.

The main reason for the high expenditure rate in the Yorkshire/Humberside region is clearly a high expenditure rate among County Boroughs (equivalent to more than the product of a $\frac{1}{2}$ d. rate) and the fact that these County Boroughs make up well over half the region's total rate product. The same applies to a lesser extent to the North West, where County Boroughs produce about half the region's rate product and spend the equivalent of a $\frac{1}{2}$ d. rate product on performing arts.

At the other end of the scale, Wales and the South East (excluding London) have relatively few County Boroughs, even though their expenditure rate is relatively high. For the other regions there is no clear relationship between the number of County Boroughs and the performance of the region as a whole, although other factors come more clearly into play. The East Midlands has relatively few County Boroughs and their expenditure rate is low, but—more important—there is a generally low level of expenditure. The high expenditure rate in the South West is not due to County Boroughs, of which there are few, but is determined very largely by high expenditure in Torquay and, to a lesser extent, Cheltenham. Although there are few County Boroughs in the Northern region, expenditure is relatively high because of the large amounts spent by Newcastle-upon-Tyne.

Appendix Table 2 shows the following breakdown of expenditure on performing arts by authorities in England and Wales (excluding London) that submitted a return: £494,705 on music, £272,131 on drama, and £413,337 on both music and drama; i.e. 42 per cent, 23 per cent and 35 per cent respectively of total expenditure. Appendix Table 5 shows that the estimated total expenditure is equivalent to the product of just above a farthing rate. On the assumption that of the "unspecified" amount no less than one-third and no more than two-thirds is devoted to music and can be added to the 42 per cent of expenditure known to go to musical activities, and if the pattern of expenditure is sufficiently similar among the authorities which did not make returns, expenditure on music is likely to fall between rate products of 0.14d. and 0.17d.; or between 5.4d. and 6.5d. per head of population.

One item of the more detailed breakdown is of particular importance and must be taken into account when considering these figures: expenditure on halls and theatres. This type of expenditure has been found to be surprisingly high, although here again there

is the same kind of difficulty in attributing an exact amount to music.

Net expenditure on halls, theatres, etc., 1964-5				
	<i>Music</i>	<i>Drama</i>	<i>Unspecified</i>	<i>Total</i>
All regions of England and Wales (excluding London)	£ 106,771	£ 141,544	£ 262,401	£ 510,716
Per cent of total expenditure on halls, theatres, etc.	21	28	51	100

Source: Appendix Table 2.

Although the high proportion of expenditure on halls falling in the "unspecified" column creates a problem for the apportionment of expenditure between music and drama, the implication for total expenditure on performing arts is quite clear: 43 per cent is devoted to halls and theatres. If this pattern is also true of authorities which did not make returns, it means that out of a total expenditure equivalent to slightly more than a farthing rate product, no less than 0.11d. goes to halls. The maximum remaining available for performers and other expenditure is the equivalent of a 0.15d. rate. In this respect there is little difference between the large and small authorities.

If it is again assumed that no more than two-thirds and no less than one-third of "unspecified" expenditure, other than on halls, is applicable to music, these totals can be added to expenditure on music, again excluding halls. The result will give the expenditure on music other than expenditure on halls. Taking the figures from Appendix Table 2, this means £494,705 (total expenditure on music) less £106,771 (expenditure on halls applicable to music) plus £50,312 or £100,624 (one-third and two-thirds respectively of "unspecified" expenditure other than expenditure on halls). This gives a total range of between £438,246 and £488,558, or 37 and 41 per cent respectively of total expenditure on performing arts. Applying the same pattern to the estimated expenditure for the whole of England and Wales (excluding London), which has been shown as the equivalent of about a farthing rate product, expenditure on music, other than halls, comes to the equivalent of between a 0.10d. and 0.11d. rate product. These estimated figures of expenditure on music are summarised below:

Estimated expenditure on music by all authorities in England and Wales (excluding London) 1964-5

	<i>proportion of penny rate product</i>	£'000
Total	0.14-0.17	993-1,206
of which expenditure other than on halls	0.10-0.11	709-780

Source: derived from Appendix Table 2.

As has already been emphasised, the statistics become a less reliable basis for generalisation when used to interpret the situation in detail. This applies to a breakdown of expenditure by different kinds of musical activity. The main difficulty, once again, is the large "unspecified" sector. Regional differences in particular cannot be interpreted with any degree of accuracy since the proportion of "unspecified" expenditure varies considerably between the regions. For example, in the West Midlands and Wales only 11 per cent of total expenditure on performing arts had to be classified as "unspecified", while in the North the proportion was as high as 65 per cent.

Even if the analysis is confined to the total for all regions, the results cannot be taken as more than a general indication of the position. The following figures show the expenditure on various types of music by the authorities that answered the questionnaire as a proportion of their specified expenditure on music (excluding halls).

Distribution of expenditure on music (excluding halls) by authorities that answered the questionnaire, 1964-5

	<i>percentages</i>						
	<i>Orchestral</i>	<i>Choral</i>	<i>Opera</i>	<i>Brass</i>	<i>Festival</i>	<i>Other</i>	<i>Total</i>
Large authorities*	49	3	9	5	5	30	100
Small authorities	25	3	18	17	7	30	100
All authorities	44	3	11	7	5	30	100

*i.e. with d. rate product of more than £10,000.

Source: derived from Appendix Table 2.

Thus 44 per cent of the expenditure shown in the table is on orchestral performances and the bulk of this comes from large authorities (£153,744 out of a total of £172,169). It is only on brass bands that the small authorities spend much more freely than the large ones. The small authorities also appear, from the table, to

spend relatively more on opera, but this is probably deceptive because a number of authorities were unable to give a full breakdown for theatrical activities, so that considerable expenditure on opera is almost certainly included under the "unspecified" category.

Expenditure in London

London has been treated separately from the rest of England and Wales partly because of the special position of the LCC (which still functioned during the period covered by the questionnaire) and the difference in its powers compared with those of other County Councils, which makes direct comparisons between London and the provinces misleading rather than helpful. The role of the LCC—and of the GLC now—was of predominant importance in considering London's contribution to the performing arts, unlike the other County Councils, which have only very limited powers in the field covered by the 1948 Act. A further reason for the separate treatment of London was the relatively low rate of response of the Metropolitan Boroughs to the questionnaire. A number of these wrote to explain that their reason for not being able to complete the questionnaire was the reorganisation of the London authorities. This made it extremely difficult for the present authorities to produce figures for their component parts, which had had an independent existence at the period covered by the questionnaire. Conclusions for London based on the returns are, therefore, in many ways less satisfactory than those for the provinces.

Seven Metropolitan Boroughs submitted returns in time for inclusion in the statistics. In addition returns were submitted by the Corporation of London and by the GLC on behalf of the LCC. The following table summarises these returns.

Expenditure by authorities submitting returns on performing arts in London, 1964-5

	<i>Music</i> £	<i>Drama</i> £	<i>Unspecified</i> £	<i>Total</i> £
Seven Metropolitan Boroughs	6,624	2,885	1,555	11,064
LCC	383,000	50,000	7,000	440,000
Corporation of London	4,822	2,500	—	7,322

Source: questionnaire returns from London authorities.

The expenditure by the seven Metropolitan Boroughs represents the equivalent of a 0.02d. rate product, that of the Corporation of

London one of 0.04d. and that of the LCC one of 0.36d. This would mean that—on the assumption that all Metropolitan Boroughs spent at the same rate—these, the Corporation of London and the LCC together spent the equivalent of a 0.43d. rate. However, this figure is almost certainly too low, since a number of Boroughs making returns are known to have a very low level of expenditure in this field, but a very large rate product (Chelsea, Kensington, Westminster). It is more likely that London's expenditure on performing arts approaches the equivalent of a 0.45d. rate product. This would leave it about the same as the 0.47d. expenditure rate of either County Boroughs or the 0.45d. level for authorities with a penny rate product of more than £10,000. These figures are, of course, based on the authorities making a return to the questionnaire.

Two important further points should be noted. First, the rateable value of property in London is high when compared with equivalent property elsewhere. This means that the burden on the ratepayer is relatively greater, so that a 0.45d. rate product in London might be the equivalent of a 0.6d. rate product in other towns as far as the ratepayer is concerned. Secondly, the building of the Festival Hall was financed by the LCC entirely out of revenue and involved capital expenditure of some £6 million. If loans had been raised to finance this expenditure, loan charges in 1964-5 would have amounted to about £250,000. This figure is not included in the tables, which contain only the actual expenditure on the Festival Hall of £133,000.

Expenditure in Scotland

Comparisons with Scotland, too, are hindered by the differing structures of local government. The questionnaire was sent to all Scottish Burghs and Districts with a population of more than 10,000, giving a somewhat less complete coverage than in England and Wales. In view, however, of the very small size of the smaller authorities, which are correspondingly very small spenders, it was held that the accuracy of the results would not be significantly impaired by this. It was in the event found that expenditure is highly concentrated in the four major centres of Aberdeen, Dundee, Edinburgh, and Glasgow, each of which answered the questionnaire. Replies were also received from twenty-three Burghs out of forty-seven to whom the questionnaire was sent. Those replying represent

just over 40 per cent of the rate product of the forty-seven authorities. Ten of the replies were nil returns. The response rate among Districts was far poorer. Out of thirty-seven authorities to whom questionnaires were sent, seven replied, representing less than 20 per cent of the rate product. Moreover, six of these were nil returns and the other District showed an expenditure of only £50.

The following table summarises the returns received from the four major towns and twenty-three other Burghs.

Expenditure on performing arts by Scottish authorities that answered the questionnaire, 1964-5

	<i>Music</i> £	<i>Drama</i> £	<i>Unspecified</i> £	<i>Total</i> £
Four major towns	72,918	6,395	116,830*	196,143
Twenty-three other Burghs†	3,805	1,222	15,224	20,251
Total of above	76,723	7,617	132,054	216,444

Source: questionnaire returns from Scottish cities and Burghs.

*The "unspecified" total includes £75,000 spent by Edinburgh on the Edinburgh Festival.

†Includes 10 nil returns.

Total expenditure by the four major towns is equivalent to a 1.15d. rate product; if the expenditure of £75,000 on the Edinburgh Festival is excluded, the figure is a 0.71d. rate product. Expenditure by the twenty-three other Burghs represents the equivalent of about a 0.45d. rate product. On the assumption that other Burghs with a population of more than 10,000 spend at the same rate, this would give a total expenditure by them (excluding the four major towns) of about £49,400. This means that the four major towns and the other Burghs with a population of more than 10,000 together spent the equivalent of a 0.88d. rate product, or a 0.61d. rate product if expenditure on the Edinburgh Festival is excluded. These expenditure rates are considerably higher than those of the English and Welsh municipalities.

Even if no contribution at all was made by Districts, the expenditure rate of all authorities with populations of more than 10,000 is a 0.7d. rate product, or about a $\frac{1}{2}$ d. rate product if the Edinburgh Festival is excluded. This is still a considerably higher rate of expenditure than the equivalent in England and Wales, largely, it may be repeated, because of the high expenditure by the four major towns.

A further breakdown of the figures comes up against some of the

difficulties that were previously described for England and Wales, in particular a high expenditure on halls which could not be divided between musical and other activities. This in fact made up the bulk of the "unspecified" expenditure, apart from the £75,000 for the Edinburgh Festival, as the following table shows.

Expenditure on music and halls* by Scottish authorities that answered the questionnaire, 1964-5

	<i>Orchestral</i>	<i>Opera</i>	<i>Brass/ Pipe</i>	<i>Other music</i>	<i>Total music</i>	<i>Halls, theatres, etc. ("unspecified")</i>
	£	£	£	£	£	£
Four major towns	59,998	5,195	3,670	4,054	72,918	41,410
Twenty-three other Burghs	1,275	—	1,672	542	3,489	14,390
Total of above	61,273	5,195	5,342	4,596	76,407	55,800

* Excluding the Edinburgh Festival.

Source: questionnaire returns from Scottish cities and Burghs.

If the £75,000 for the Edinburgh Festival is excluded, expenditure on halls and theatres by the twenty-seven authorities that replied amounted to nearly 40 per cent of their total expenditure on performing arts. The proportion was 34 per cent for the big towns, and more than 70 per cent for the other Burghs.

By far the most important sector of the expenditure known to be on music was orchestral performances, which took 80 per cent of the total, the bulk coming from Glasgow and Edinburgh. It is also interesting that brass and pipe bands accounted for nearly half the total outlay on performances by the smaller Burghs.

Expenditure in Northern Ireland

The questionnaire was sent to all County Boroughs (2) and Boroughs (10), and to Urban and Rural District Councils with a population of more than 10,000 (30). Replies were received from fifteen of these authorities, representing about 70 per cent of the rate product of those circularised. The proportion is high largely because a return was received from Belfast, which represents nearly half the rate product of all the authorities. If Belfast is excluded, the other authorities which replied represent about 47 per cent of the rate product of the authorities circularised. This figure is relatively low and, in view of the smallness of the area in terms of both rate product and expenditure, accurate projections are difficult to make.

Expenditure on performing arts by authorities in Northern Ireland that answered the questionnaire, 1964-5

	<i>Music</i> £	<i>Drama</i> £	<i>Grants to Arts Council of NI</i> £
Belfast	11,500*	..	1,250
Boroughs	180	250	180
Districts	550	2,000	118
Total of above	12,230	2,250	1,548

Source: questionnaire returns from authorities in Northern Ireland.

*Includes a grant of £10,000 made to the Arts Council of Northern Ireland for the promotion of music in Belfast.

.. not available.

These figures show the predominant part played by Belfast, which contributed £12,750 compared with £3,278 by the other authorities that replied. Moreover, the latter figure includes £2,500 spent on a hall by one authority (Newry UD). These figures mean that the authorities other than Belfast had an expenditure equivalent to just over a 0.3d. rate product. The same level of expenditure applied to the other authorities to whom questionnaires were sent would imply a total expenditure outside Belfast of rather less than £7,000 or a total (including Belfast) of just under £20,000, equivalent to about a 0.4d. rate product; but because the population and rate product of the area are small, one relatively large spender among the authorities which did not reply could change the picture significantly.

Expenditure specifically on music is also difficult to assess since a fairly high proportion of expenditure goes to the Arts Council of Northern Ireland and is used for a wider range of the arts. However, from the information obtained by questionnaire and from the proportion of its funds known to be spent on music by the Arts Council, it would appear that about £14,000 is spent on music (including halls).

Expenditure in the United Kingdom

From the figures which have been shown for the different regions it is now possible to estimate expenditure on performing arts and music by local authorities in the whole of the United Kingdom.

Estimated expenditure by all UK authorities on performing arts, 1964-5

	£'000	d. rate product	d. per head
England and Wales (excluding London)	1,870	0.26	9
London	523	0.43	38
Scotland	246	0.88	11
Northern Ireland	20	0.44	3
United Kingdom	2,659	0.31	12

Source: foregoing text and Appendix Table 5.

The estimated sum of about £2.7 million represents the equivalent of just over a 0.3d. rate product of all local authorities. About £1.1 million of this, or the equivalent of a $\frac{1}{3}$ d. rate product, is estimated to be spent on halls, theatres, etc.

The following estimates of expenditure on music are, as before, based on the assumption that not less than one-third and not more than two-thirds of the "unspecified" expenditure (both on halls, theatres, etc., and on other things) is devoted to musical performances.

Estimated expenditure by all UK authorities on music, 1964-5

	£'000	d. rate product	d. per head
UK Total	1,400-1,750	0.16-0.20	6-8
of which halls	475-650	0.06-0.08	2-3

Source: foregoing text.

To sum up: the authorities covered by the survey spend a 0.3d. rate on performing arts: a 0.125d. rate on halls and a 0.175d. rate on other things. Expenditure on music was probably between a 0.16d. rate and a 0.2d. rate; of this between 0.05d. and 0.08d. was taken up by halls, leaving between 0.1d. and 0.12d. for other expenditure on music.

Changes in expenditure between 1960-1 and 1964-5

The questionnaire asked local authorities to complete returns not only for the financial year 1964-5, but also for 1960-1. However, a large number of authorities who completed the main questionnaire

referring to 1964-5 could not provide figures for the earlier year. It has therefore not been possible to make as detailed an analysis of expenditure levels and patterns for 1960-1. Enough complete returns were nevertheless received from the English and Welsh provincial authorities to indicate a global trend.

Expenditure on performing arts in England and Wales by authorities supplying returns for both 1960-1 and 1964-5

	1960-1 £	1964-5 £	percentage increase	number of returns
Large authorities*	278,992	438,856	57	50
Small authorities	70,139	140,733	101	164
Total	349, 131	579,589	66	214

*i.e. with d. rate product of more than £10,000

Source: questionnaire returns.

The authorities that replied thus spent two-thirds as much again in 1964-5 as in 1960-1. The increase in expenditure was particularly marked among the smaller authorities, which more than doubled their expenditure.

The 214 authorities included in the above table were in 1964-5 responsible for 54 per cent of the total expenditure of authorities making a return for that year. This figure is made up of 52 per cent for large and 62 per cent for small authorities, so that there is a greater bias towards small authorities in the above comparison than in the 1964-5 tables. Since they increased expenditure far more than the large authorities, the combined figure may be on the high side. There is, however, little doubt that it reflects a general trend. But it would be unwise to make a more detailed analysis of the returns providing figures for both years. There is not enough coverage for some areas to make a regional comparison possible and it would also be unwise to make a general assessment of the type of expenditure which has expanded most on the basis of the returns. Some further tentative conclusions can nevertheless be drawn.

The general impression of an overall increase is borne out by the individual full returns. In by far the greater number there has been an increase in expenditure and decreases have usually been small. The exceptions to this appear to be due to special factors, for example, a festival held in 1960-1, but not in the later year. (This was the case in York, where the result was a fall in expenditure,

although expenditure other than on the festival went up.) Most of the spectacular increases appear to have been due largely to an increase in expenditure on halls. Other expansionary factors were rising expenditure on drama, to a rather greater extent than big increases on musical expenditure, and in some areas (e.g. the North and the North West) growing or new contributions to Orchestral or Arts Associations. The general impression of rising expenditure was confirmed by our programme of interviews with representatives of local authorities, described in the following chapter.

CHAPTER 3

DECISION TAKING BY LOCAL AUTHORITIES

The purpose and scope of the interview survey

The questionnaire survey, described in Chapter 2, was supplemented by interviews with people in twenty-nine local authorities and in a number of regional and orchestral associations, as well as with others concerned with expenditure on the arts by local authorities. The interviews were usually long and sometimes involved several local government officials and elected representatives, all of whom were prepared to give up their time and submit to an exhaustive cross-examination. The prevalent attitude seemed, indeed, to be expressed by one Town Clerk, who said that it was refreshing to find outsiders asking what local authorities felt about their role with regard to the arts, instead of being told what authorities felt or ought to feel.

The purpose of the interviews was largely to throw light on the decision-taking processes that determine the amount and direction of local government expenditure on music. Thus the interviews were designed to discover some of the reasons that lay behind the statistical answers to the questionnaire.

As many different types of authority as possible were selected for interview. Most regions were covered, some large and some small authorities were included, and in each case some relatively large and other relatively small spenders on the arts were chosen. The authorities selected for interview cannot be said to comprise a scientifically representative sample of all local authorities; this would have necessitated a far larger number of interviews. But a great deal of useful information was obtained; and although none of the conclusions can be said to apply everywhere, there are clearly several factors which are of fairly wide importance and others which are clearly of little significance in the determination of policy.

Most of the conclusions apply to particular types of authority only. There is, for example, a clear difference between the large and medium authorities, on the one hand, which can support an extensive range of cultural activity on their own, and the smaller ones, on the other, which in many instances could expand their present efforts usefully only by participating in regional or sub-regional activities. This is, of course, especially true of some types of activity: symphony orchestras and opera companies, for example, need a large economic unit to support them, or the combined efforts of a number of smaller units. More particularly, the activities of resort towns fall into a special category, since their motives for sponsoring arts are usually different from those of other towns. Again, suburban centres or towns on the outskirts of a major conurbation tend to have special characteristics, not only because amenities are provided within a short distance of them, but also because many of them have been unable to develop a strong civic feeling. This is not a general rule: for example, Lewisham and Bolton, both of which fall into this category, are very active in their sponsorship of music. But a number of urban districts within the industrial conurbations were found to be lacking in any sort of local centre or civic identification and, largely as a result of this, also lacking in potential for artistic developments.

The role of the Council and its committees

The Council is, of course, in all cases the ultimate decision-taking body. But this truism disguises a number of decision-taking processes which can in fact be far more important than the ultimate sanction of the Council. This applies more particularly to current expenditure

on the arts, which is usually too small in relation to the total expenditure of a local authority to warrant detailed consideration by the Council as a whole. But the case may be very different when schemes come up for consideration that require large capital expenditure, such as the setting up of an Arts Centre, as planned in Glasgow, Manchester, and on a smaller scale in a number of other places, or unusually large expenditure on a single activity, for example, a Festival as planned by Brighton for 1967. Even then, however, the crucial decisions are often those taken by the committee instructed to make recommendations to the Council.

It may also be a truism that the Finance Committee is the vital one, but the implications of this fact are worth considering. The recommendations of the Finance Committee, at least as far as general expenditure on the arts is concerned, are usually accepted by the Council. (Exceptions arise mainly when there are one or more strong opponents to expenditure on the arts.) In most of the smaller authorities, where there is no separate Entertainments Committee dealing specifically with expenditure on cultural activities, the Finance Committee is in effect both the allocator of funds and the initiator of expenditure. Since the former function tends to predominate, this puts a brake on expansion. Thus a committee which can act primarily as a pressure group for expenditure on cultural activities is a very important element where larger commitments are concerned.

In many authorities responsibility for different aspects of expenditure on music is split between different committees. In Leeds, for example, the Music Committee is not responsible for brass band recitals, which come under the Parks Committee. Thus pressure for higher expenditure need not come from one committee only and does not always come from the most obvious one. An interesting illustration comes from a borough in Lancashire, where it was agreed during the discussion on the 1966 estimates that the contribution to the Hallé and Liverpool joint scheme should be discontinued, largely on the grounds that performances by the Hallé within the borough had ceased with the demise some time previously of a large cinema where the orchestra had performed. The decision to stop the contribution appears, however, to have been reversed largely at the instigation of members of the Education Committee, who could point to the advantages to the borough of

the special admission at reduced charges for children attending children's concerts.

Responsibility for cultural activities is not always divided between several committees, and in some instances is allocated to one committee whose main function lies in a different field. The most usual example is where the Library Committee is made responsible for more general cultural activities. This has often arisen because art exhibitions and musical recitals have been held in the library. Although a high degree of activity can develop without the aid of a special committee, as in Manchester, this kind of system can prejudice the sponsorship of music, because the Library Committee may well be more inclined to use its influence to raise funds for other activities more directly connected with its main function. A great deal clearly depends on the people involved (in one West Midland town, for example, the Library Committee was transformed into a Library and Arts Committee, which implied quite a heavy extra burden on the Librarian, who tends to be more interested in drama than in other art forms).

The form of organisation most favourable to the expansion of spending on musical activities is that which includes a special committee concerned with performing arts or with arts in general (usually, in fact, the Entertainments Committee) rather than that where responsibility is divided between several committees or music is subordinated to far wider fields covered by one committee. This applies mainly to large or medium sized authorities, where there are both the resources and the local possibilities for substantial expenditure. In nearly all instances where such expenditure has been maintained over a number of years, with a few exceptions such as Manchester, an Entertainments or similar committee has been very much in evidence, usually both acting as a pressure group vis-à-vis the Finance Committee and Council, and carrying out projects for which money has been made available. But the problem is not of course solely one of organisation: committees are clearly only as effective as the people serving on them, and the role of individual enthusiasts is important enough to warrant special consideration.

The role of individuals

One of the most striking and recurring themes arising out of the interviews was the importance of individual enthusiasts as initiators

of local activity and civic participation. These have not necessarily been Council members, nor are they confined to the larger authorities which have an extensive range of expenditure in this field. For example, in the small urban District of Selby, near Leeds, which has a population of under 11,000 and a penny rate product of some £1,300, a Musical and a Choral Society were formed in 1963 largely at the instigation of an energetic organist of the local Abbey and have been responsible for an impressive range of activities with financial support from the Council. Other concerts have also been given there by the Royal Philharmonic Orchestra and BBC Northern Orchestra. It must be added that Selby is fortunate in having a venue for concerts in the local Abbey, a vicar who is keen on music (he goes so far as to allow applause in the Abbey!), and a sympathetic Council. There is nevertheless little doubt that the potential of the locality has been realised largely as the result of individual effort. It should also be added that Selby is within easy reach of Leeds and of the steady flow of musical and other performances in that city, which might be expected to inhibit local effort.

Usually, however, the key enthusiast has been a member of the Council. The influence of an Entertainments Committee under an enthusiastic and effective Chairman can, moreover, be particularly strong. Such a Chairman can mobilise the support of members of the committee who might not otherwise be active in this field. The Brighton Festival, to be held for the first time in 1967, was initiated largely by the Entertainments Officer in conjunction with his committee Chairman. Another example is Lewisham, where the Chairman of the Entertainments Committee has succeeded in maintaining a high level of activity and was also largely instrumental in obtaining the services of an Entertainments Officer, who has recently been responsible for further expansion. These examples could be multiplied. Thus while an enthusiast on the Council or the Finance Committee often acts as the main initiator, an Entertainments Committee provides him with a better basis for his activities, and helps to ensure continuity of effort, which is at risk if everything rests on one man.

The importance of individual Council members as initiators of support for the arts needs no further emphasis. But it must also be understood that an individual Council member can be a decisive obstacle to expenditure on the arts. This is, of course, particularly true if his standing and influence on the Council and in the

community are considerable. In the instances encountered where expenditure on the arts was severely curtailed through the opposition of one man, his usual argument was that other items, such as housing, were more appropriate for local government spending. There was, for example, one influential Councillor who has gone on record as saying that he would not agree to any expenditure on the arts so long as a single slum remained to be cleared.

Two further points should be made about the role of individuals. First, most members of a Council are usually neither strongly for nor strongly against expenditure on the arts; in fact, the general feeling was mildly sympathetic rather than antagonistic in a large majority of the Councils selected for interview. But the general lack of direct interest on the part of Councillors is the very reason why individuals with strong feelings either way can sway the decision. A second point arises out of the fairly standard argument of opponents of expenditure on the arts that such expenditure is inappropriate while welfare needs remain unsatisfied. Although it is encountered only infrequently in so stark a form, there does seem to be a general feeling that expenditure on the arts is a luxury: a very different attitude to that usually met in relation to libraries. The latter are by now accepted as an essential part of community services and as one of the natural responsibilities of the local authority. The provision of concerts, theatrical performances, or (perhaps to a lesser degree) art exhibitions is on the other hand usually seen as a much less important function. Instances where this attitude has disappeared are of considerable interest and are dealt with in the following section.

Historical factors

The factors that have been discussed so far, both organisational and personal, give some idea of how the support of cultural activities by a community is mobilised. It is necessary also to examine some environmental and historical factors which create the potential. The relevance of size and type of community has already been mentioned. The question of size was also dealt with in the statistical analysis of Chapter 2. It is clear that only authorities with a certain level of income can be expected to develop the cultural life of their community independently and to more than a minimal degree. But size alone is not enough. The development of the kind of civic ethos

that enables the local authority or individual enthusiasts to develop a cultural life in their community usually depends upon some broad historical factors.

Here again it is impossible to draw conclusions which can be applied generally and *a priori*. For example, the high expenditure rate among the larger boroughs in Yorkshire, referred to in Chapter 2, is largely due to strong and long-standing feelings of civic pride and sense of community. However, in spite of this some such towns are relatively low spenders on performing arts. In part this can be explained by special factors, such as the absence of suitable halls, but more generally it implies either a lack of the right kind of people acting as a ginger group or else the existence of a tradition in different spheres. Thus Wakefield, which spends relatively little on the performing arts, has a highly developed library service and spends a great deal on its Art Gallery. Indeed art galleries, often growing out of a library, have tended to become a more accepted sphere of local authority activity than has music.

In many places, then, the broad historical factors are less important than narrower traditions, often fairly recent in origin and quite often started almost accidentally, for example, through the initiative of one person. Thus the relevance of building up a tradition of musical sponsorship cannot be exaggerated. Bolton is a good example. The town prides itself on having been one of the first whose local authority developed cultural and entertainments activities and had been undertaking these before the 1948 Act. Over the years these activities have gradually developed with the enthusiastic efforts of a small handful of people. These efforts have not been confined only to activities within the town, but have had repercussions throughout the region. Bolton played a large part in originating the joint Liverpool and Hallé scheme, which is a Lancashire and Cheshire authorities' scheme and is still run from Bolton. The Mayor of Bolton as Chairman of the scheme and the Town Clerk as Secretary did much to mobilise the support of other Councils throughout Lancashire. Bolton therefore makes a substantial contribution to the joint scheme and, perhaps because of its special status in the scheme, gets the benefit of four visits a year from each of the two orchestras, these being promoted by the orchestras themselves without further cost to the Council.

Perhaps even more important than the habit of sponsorship itself is the development of musical activity within the town. An annual

grant is made to the Bolton Choral Union, which contributes handsomely to the musical life of the city with choral and operatic works of a wide variety. Bolton has also persevered with the development of chamber music concerts, which have now been given regularly for at least fifteen years. These were the subject of considerable opposition in the early years, but they are now a regular feature and are extremely well attended. They are given by visiting ensembles of the highest quality. Their success is particularly interesting since the general view met in other interviews, as well as the finding of the BBC survey (p. 52 below), was that chamber concerts are about the least likely form of classical music to meet with popular success. It is also worth mentioning that additional celebrity concerts and recitals were discontinued in Bolton when fees became too high.

It is significant that Bolton has had an Entertainments Committee for more than sixteen years. This has not only made it possible for the enthusiasts to make themselves felt, but has also ensured that continuity of effort and careful planning have provided a maximum return for the ratepayers' money in the provision of music and other entertainments. Alderman Lucas has been a lively activist on this committee throughout its existence and as an enthusiast for chamber music was largely responsible, with the backing of the committee, for overcoming opposition to this type of activity when during the first few years substantial losses were incurred and audiences only gradually began to build up. Now these concerts are an accepted part of the impressive musical life of the city. There are also both a Director of Entertainments and an Entertainments Manager.

The experience of Bolton has been described at some length because it demonstrates most of the conditions favourable to the development of an active cultural life in a community: the potential provided by geographical and historical features (not in themselves particularly favourable) has been utilised by a number of enthusiasts working through the right kind of organisational structure and helped by the professional expertise of permanent officials. Some, if not all, of these elements were encountered in other areas. Lewisham is an interesting example of a musical tradition being built up without some of the more obvious advantages of Bolton. There is little natural sense of community and the proximity of the centre of London provides severe competition for any activities that can be arranged locally. In spite of this, an enthusiastic member of

the Council with the support of his colleagues has over the last few years been able to develop a considerable tradition of local musical activity. The Council now supports a weekly series of concerts, an annual festival, and the Lewisham Philharmonic Orchestra (consisting mainly of amateurs), as well as a number of other activities. These activities will be put on an even more permanent footing when a projected Arts Centre is built as part of a new development. Again, in High Wycombe there are recent indications of expenditure being built up in a way which could lead to permanent and more substantial outlays. Artistic activity here has built upon the old Bucks, Berks and Oxon festival and is largely centred on a number of local amateur societies. The activities in the 1966 Arts Festival were basically amateur, with the notable exception of an opening concert given by the London Philharmonic Orchestra. This is the first consequence of the Council's contribution to the Eastern Authorities' Orchestral Association and could lead to an increase in the contribution and, in turn, more frequent visits by orchestras.

The important factor which is illustrated in this section is, then, the building up of a regular series of activities—often based on a festival—which gradually makes expenditure on music a generally accepted item. The Arts Festival in Norwich and the projected Festival in Brighton are further instances of the same kind of development. It is usually made possible by the combination of a number of factors, including always the pressure exerted by local enthusiasts. There are, of course, also numerous instances of ventures not becoming permanent features, but rather disappearing again after a false start. As demonstrated by Bolton, quite a long period of initial lack of support often has to be overcome. Equally important is the choice of the right kind of activity for a particular community, and perhaps more difficult, the right expertise in organising the activities that have been selected. It is here that the services of a professional manager become invaluable if local activity is to become almost self-perpetuating.

Musical education in schools can be of great help in maintaining local activities of this kind, if it encourages young people to go to concerts. Bristol can be cited as an excellent example of this. School-children from a very early age onwards are encouraged to take up an instrument and to play in school orchestras. The Education Authority also provides schools with tickets for concerts given in the town and they are not in the form of block bookings of several

rows, but distributed throughout the hall. This means that the young people do not feel that they are on a "school outing", but rather that they are individual concert-goers. It has become clear in Bristol that for many the habit remains after they have left school.

Local Education Authorities are sometimes also direct employers of musicians, other than teachers. The proposal at present under consideration by Coventry for forming a group of up to thirty musicians employed by the LEA and combining public performances with teaching at the local School of Music is a good way of, in effect, forming a new type of municipal orchestra. This would mean that local musical activities would be maintained on a permanent basis.

The role of permanent officials

There is little doubt that all local government participation in the cultural field must initially receive its impetus from the efforts of local enthusiasts. In smaller authorities this can suffice in raising expenditure to a level which the resources justify, whether this takes the form of subscriptions to a regional body or support for strictly local activities, such as those carried out by amateur societies. Most of the smaller authorities where interviews were made in fact had Councils which were very ready to support small-scale activities and in some cases it was the amateur societies that were reluctant to ask for financial support from the Council as they feared this might limit their freedom of action. In this context the example of Horsforth UDC is of interest, which has set aside £250 (the rough equivalent of $\frac{1}{8}$ d. rate) to be used to support local societies, the money being administered by a committee of the recipients, who therefore need not fear that strings are attached to the subsidy. But two more important difficulties arise: first, that in many instances the enthusiasts have neither the time nor the professional know-how to translate their desire for a higher level of activity into action (this can apply to both small and large authorities); and, secondly, that amateur efforts in themselves provide a limit to what can be done, which in the case of larger authorities may not be anywhere near the potential which available resources justify.

A number of smaller authorities which were interviewed appeared to have Councils which had provided all the funds they had ever been asked for and would probably be prepared to go further if a sound

scheme were put to them which fell within their resources. This happened, as previously mentioned, where the right sort of individual enthusiast acted as initiator. In the absence of such a person, regional organisations can fill the gap, but only if they not only act as providers of culture from the outside but also as stimulators of activity within the locality. What often appears to be lacking is someone who can appreciate the potential of a community, for instance in the right utilisation of local halls, and who can effectively organise special activities, e.g. a small arts festival. The latter point in particular appears to be important. There have been cases where Council funds have been granted with disappointing results because of bad planning and organisation. A full time official is, however, clearly out of the question for the smaller councils, and other possibilities are, therefore, discussed later (Chapter 4).

The situation is different for the larger authorities which have the resources to enter into commitments on a far more ambitious scale. It may be worth repeating that, initially at any rate, there is no substitute for the impetus provided by individuals or the voluntary efforts of amateur societies. But these efforts have serious limitations: for one thing, the organising of ambitious projects requires an amount of time and degree of expertise which is not always available among the voluntary workers; for another, as has already been pointed out, permanence can easily be endangered if most activities depend on one volunteer. It is here that permanent officials can be indispensable.

The difficulties that can arise when the arts are the responsibility of a Committee and of permanent officials whose main functions lie in different fields, usually the library, have already been discussed. A great deal obviously depends on the people involved and there are notable exceptions to the general rule that the most satisfactory solution for those authorities that can afford it is the appointment of an official exclusively concerned with the arts and entertainment. (Glasgow maintains a high level of activity without having a specific Entertainments Officer, responsibility being split between various departments, and the officials concerned here and in similar arrangements elsewhere are often highly capable and effective. Manchester, too, has developed its impressive record in a rather different way. In most places where artistic activities have reached a wide range and a degree of permanence, however, the authorities concerned do have an Entertainments Officer or similar official (e.g.

a Director of Music). This applies, for example, to Bolton, Lewisham, Leeds and Croydon, as well as to most resort towns (interviews were undertaken in Harrogate and Brighton), although in the case of the latter the entertainments side is often more important than the more narrowly defined cultural activities. The importance of an Entertainments Officer has several aspects. First, perhaps, come the two points mentioned above: that he can more effectively arrange activities which involve a considerable amount of organisation, including publicity, programme arranging, visiting artists, etc.; and that he can, with the support of an Entertainments Committee, undertake the kind of long-term planning which will ensure a degree of permanence that might otherwise be lacking. Apart from this, he can act as an initiator of policy as well as a mere executant. A number of ambitious projects, such as the Brighton Arts Festival, appear to have been initiated, at least in part, as a result of suggestions put forward by an Entertainments Officer. A further point is that the act of appointing an Entertainments Officer in itself commits the Council to a more permanent acceptance of its responsibility towards the arts. Subsequent plans and requests for financial support tend to become less a question of principle, than the natural corollaries of a decision that has been taken.

The appointment of an Entertainments Officer presupposes both that a fairly high level of activity has been reached and that there is scope for further expansion. Where an authority is large enough to support substantial activity, a good Entertainments Officer helps to ensure not only that sufficient funds are made available, but also that they are used in such a way as to maximise their effectiveness. In a number of places, the Council appeared ready to subsidise the arts but did not risk subsidising concerts and other activities in empty halls. This was often at least partly the result of the wrong activity being selected or of insufficient publicity. Such faults can best be remedied through professional help, working most effectively when backed by the right kind of Committee.

Public and political attitudes

An elected body, such as a local Council, clearly cannot take its decisions in a vacuum, but—possibly with an eye on the next election—has to consider the views of its electorate. This consideration, however, applies far more to large items of expenditure than to the

relatively small amounts involved in sponsorship of the arts. There do not appear to have been any instances where sponsorship of the arts has become an election issue. In fact, there does not seem to be any strongly formulated public opinion either for or against increased expenditure, except where a large amount of capital expenditure is involved, as in the building of a new Arts Centre. Even here, however, public debate has on the whole been concerned with the details of the scheme rather than with the basic question of whether it should be undertaken at all.

There may be cases where the local press takes an antagonistic line to expenditure on the arts, but none of these was encountered in the course of the interviews. In general, the local press was either non-committal or broadly in favour of greater activity. The activities that do take place generally receive favourable comment, even though the standard of criticism is often low.

It should be added that expenditure on the arts rarely becomes a bone of contention between the political parties. Neither can any firm generalisations be made about differences in attitude between them. Higher expenditure on the arts is perhaps more in line with the ethos of local Labour Parties, and some local government officials thought that Labour-controlled Councils were likely to be more favourably inclined. The point was also made that the policies of the Labour Government and the appointment of a Minister specifically concerned with the arts has tended to act as a special encouragement to Labour Councillors. Little hard evidence was found in the course of interviews to support this view. It is true that Government policies in this field are having some effect in encouraging local authorities to act within the framework of national policies, but this seems to apply largely irrespective of the local Council's political complexion. In fact, other aspects overshadow the differences that can be attributed to party political attitudes. As previously mentioned, one influential opponent can at times effectively stop expenditure on the arts, and in some of the instances that were encountered such a person was in fact a member of the Labour Party. On the other hand, Councillors from all political parties were to be found among some of the outstanding enthusiasts.

Some evidence was found of a gradual change in attitude, irrespective of political parties. A number of permanent officials averred that it was easier now to persuade Councils to increase current expenditure on the arts or even to agree to ambitious

schemes than it would have been some years ago. Government encouragement over the last two years may have had some influence in this respect, but the general impression is of a development of longer standing. In part this may be due to a new generation of Councillors whose formative years were spent during the war and immediately after when publicly financed artistic activity began to gain more general acceptance. The work of the Arts Council, of regional and orchestral associations, and of the BBC may also have helped to change attitudes and to create a more receptive atmosphere. These changes were reflected in the sharp increase in expenditure between 1960-1 and 1964-5 that was shown by the statistics in Chapter 2; and the interviews gave the impression that expenditure has risen further since then.

Different kinds of activity

The next chapter will discuss the various activities which are undertaken by local authorities in conjunction with other bodies, such as regional or orchestral associations; here we examine the activities which are sponsored directly and assess which kinds of activity invite particular encouragement.

Continuity of effort has been attributed to both Entertainments Committees and permanent Entertainments Officers. A further factor is active local participation in the musical activities which are sponsored. This function is often performed by local societies, either of amateur performers or of supporters of musical performances. As far as the smaller authorities are concerned, expenditure is often largely taken up by these amateur groups. There are some marked local and regional variations of emphasis in this field. For example, the choral and operatic traditions of Wales, Lancashire and Yorkshire are clearly reflected in the pattern of spending of authorities in those areas, as are the brass bands in the industrial North and other parts. Equally important are local traditions, such as the annual performance of the Messiah given by a number of amateur choral societies, Gilbert and Sullivan societies, etc. It was found that most local authorities were prepared and at times keen to support these activities. In many instances such support went no further than the provision of a hall either rent free or at a very low rent. As mentioned earlier, the societies themselves are often reluctant to ask for more direct support in case this might involve

local Council participation in their conduct of affairs. Greater support and encouragement for these activities, therefore, involves not only some changes in Council attitudes, but also a greater preparedness on the part of societies to accept local government sponsorship.

The activities of amateur societies are undoubtedly a sound basis for further expansion. In particular, greater financial support can be used to employ professional musicians to raise the quality of performance by amateur societies and thus encourage better and more regular audiences. For the smaller authorities in particular this is one of the best ways of approach. It cannot take the place of regional associations, but their work is likely to be made a great deal easier if an indigenous musical life can be further encouraged.

Some reference has already been made to a fairly widely held view that chamber concerts are least likely to attract audiences. However, the example of Bolton shows that a regular audience for such concerts can be found. Once again, the crucial element would appear to be permanence and regularity. The main problem arises not so much in the initial persuasion of the local authority, but rather subsequently if, as is often the case, the first concert or first series of concerts attracts only a small audience.

A further argument often encountered was that even full orchestral concerts are likely to be successful only if they include a well-known soloist. There is clearly some strength in this argument, although once again Bolton took the opposite point of view when the cost of soloists became too high, and has still been able to maintain a high level of attendance.

The question of costs was raised very forcibly by the resort towns which were interviewed. Neither Brighton nor Harrogate any longer has a municipal orchestra and high costs were given as one of the main reasons why a revival is unlikely. Other factors, in particular changing public tastes, must be added to the authorities' considerations in this sphere. Even smaller groups are no longer employed on anything like the same scale as before the war or during the early post-war period. The chances of a revival here, too, do not appear very good. In part this is certainly in line with changing public tastes and habits. It would appear to be not so much a case of the public being accustomed to higher standards as a result of listening to records and to the BBC, but rather that "background music" is now available at home, so that less of an attraction is provided

by the local tea-room or hotel which has a small group playing. In this respect, the resort towns are beginning to resemble other centres and might more readily sponsor classical, rather than light, music.

One of the absolute obstacles to greater musical activities can, of course, be the lack of suitable halls. As mentioned in the statistical analysis in Chapter 2, one of the more surprising features was the high expenditure on halls, relative to other expenditure on performing arts. There is a *prima facie* case for arguing that in many cases halls are not fully utilised and that the obstacle created by a lack of halls applies to particular areas and localities (this emerged clearly from some interviews), but may be a less general problem than is usually assumed. In fact, there may be numerous instances where local facilities are not utilised in the best way—again an aspect where professional advice could be extremely useful to many authorities. In some cases, this can mean that the potential of some existing, but not particularly orthodox, venues has been ignored. This is hardly likely in the case of halls suitable for symphony concerts, but can apply to church halls, trade union premises, libraries, etc., which could be used for smaller scale performances.

CHAPTER 4

REGIONAL ASSOCIATIONS AND OTHER FORMS OF CO-OPERATION BETWEEN LOCAL AUTHORITIES

The role of regional organisations

Part of the expenditure of many local authorities on the arts is channelled through regional associations, thus enabling these authorities to support activities jointly that would be too expensive for them separately. Existing regional organisations fall into a number of categories, with different structures and different functions. There are, first, a number of orchestral associations which came into being for a quite specific historical need. They fulfil essential functions in the absence of wider regional bodies. For example the Hallé and Royal Liverpool Philharmonic Orchestras benefit equally from the joint scheme (see p. 29), although the administration of the

orchestras remains in the hands of separate Societies. On the other hand, the Western Orchestral Society (Bournemouth Symphony Orchestra) and the Scottish National Orchestra Society each combine the functions of fund-raising and administration. In all these cases, the organisations raise funds from local authorities and others in their area, as well as relying heavily on Arts Council support. The City of Birmingham Symphony Orchestra is in a slightly different position, since its local support, apart from receipts for performances in other localities, is confined to Birmingham, but a scheme to include other authorities is under discussion.

In the case of both Manchester and Glasgow the orchestral society in effect runs the musical life of the town. (It was mentioned earlier that neither of these cities has an Entertainments Officer.) The Hallé concentrates its activities in Manchester, but also gives concerts in Bolton and many other towns where suitable halls are available. The Scottish National Orchestra appears mainly in Glasgow and Edinburgh, but also regularly in other Scottish towns.

The fact that the symphony orchestras can appear in major centres only, the inevitable result of limited availability of the right kind of hall, tends to limit their scope for obtaining funds from smaller authorities, although they have had considerable success in mobilising local authority finance which might otherwise not have been spent on music. The problem can be intensified when the orchestra's name links it with one particular town and there is a possibility that the Bournemouth Symphony Orchestra might change its name for that reason. But it would be wrong to make too much of this last point: the Bournemouth Symphony Orchestra has built up a considerable reputation under its present name and might find some time elapsed before it was equally well known under a new name. Moreover, the link with a particular town is usually recognised even if the orchestra's name does not indicate it. One of the problems faced by the Yorkshire Symphony Orchestra, now, unfortunately, no longer in existence, was its close link with Leeds, which at least partly explained the fall in support from other towns. (A more serious single factor in that case was, however, Bradford's traditional link with the Hallé, which it would probably have been reluctant to give up under any circumstances.)

Of course, many local authorities appreciate the benefit accruing to their inhabitants from a regional orchestra even though it might not perform in their own town. This must in part account for the

support that orchestras have been able to mobilise. However, more direct demonstrations of local advantage would appear to help a great deal. This is done, for example, by small groups being formed out of the main orchestra and able to perform in places where there are no facilities for a full symphony orchestra. Part of these activities relate to schools. The Hallé, for example, not only gives twelve schools concerts a year at the Free Trade Hall, but various groups within the orchestra give morning concerts in schools throughout the area. The Bournemouth Ensemble, a chamber orchestra formed out of the main orchestra, has given concerts outside Bournemouth for the last eleven years. The Scottish National Orchestra has also endeavoured to visit places outside the main centres. In fact, a Chamber group performed in the Orkneys in the autumn of 1966: an appropriate reward for Kirkwall, which had been a regular contributor with little hope of ever being able to act as host to a visiting group.

There can be little doubt that the hope of a visit from a small group can persuade many authorities in whose areas there are no facilities for anything bigger to contribute or to increase their existing contributions. In addition, such visits provide a great deal of encouragement to local enthusiasts and societies and, therefore, help in the development of a viable musical life at the local level. The orchestras appear to be fully aware of this aspect of their work and are endeavouring to expand their activities in this field. This entails a larger pool of permanently employed musicians than would otherwise be necessary. Thus the increase of the size of the Scottish National Orchestra to ninety-six players has enabled it to divide the orchestra for some of the visits mentioned above. The Hallé Concert Society in its 1965 annual report says "eventually we would hope to establish a second orchestra to enable the Hallé to fulfil engagements in many of the smaller towns which are at present unable to accommodate or afford the full orchestra". The Hallé is obviously keen to extend its activities to the smaller towns, as well as wishing to be able to provide for the orchestral requirements of the new opera house and ballet group at the projected Arts Centre in Manchester itself. The Bournemouth Symphony Orchestra would also like to raise its pool of permanent musicians from the present ninety to 130 to enable it to undertake additional education work and to work in smaller towns. There seems little hope for development on this scale, however, without the help of central government

funds, although it is probable that greater local support could be mobilised as a result.

The Eastern Authorities' Orchestral Association has a somewhat different history from that of the orchestral societies mentioned above. It arose largely as a result of the activities of the London Philharmonic Orchestra in the area and now helps to finance regular symphony and chamber concerts not only in East Anglia, but also in the East Midlands and part of the Home Counties. Once again, there is little doubt that the Association is effective in mobilising funds which would not otherwise be made available for music, although here perhaps even more than in some other areas there is a shortage of halls suitable for full-scale symphony concerts. The provision of smaller scale concerts and recitals would again help to raise support and to instil a greater sense of participation on the part of smaller authorities. Despite the widespread belief, mentioned in Chapter 3, that audiences cannot be found for chamber concerts, and that only full-scale symphony concerts, if possible with a well-known soloist, are attractive enough, the example of the Bournemouth Ensemble may be added to that of Bolton (see p. 29), to show that given sufficient time audiences will come to these concerts. They should be given regularly and there may be a fairly long initial period when small audiences do not appear to justify the cost, but their long-term contribution to the development of musical life at a local level cannot be emphasised too strongly.

The specialised regional organisations which have been described above have fulfilled an important need in the past and will, if their present intentions are realised, spread their influence quite considerably in the future. Their limited function—their specific concern with music and in the main one orchestra—does inevitably impose some handicap on their ability to mobilise local support. Even with the formation of chamber groups and a larger number of visits to small localities, the latter are likely to feel only a limited sense of involvement. Regional Arts Associations with wider functions are to this extent in a better position, since many of their activities can more easily be adapted to the needs of a small community with inadequate facilities for musical performances. In the long run, this may be the best method of increasing local support for music as well, although it would clearly be rash to suggest a transformation of the existing and well established specialised organisations as a matter of principle.

Indeed, the South Western Arts Association exists side by side with the Western Authorities' Orchestral Association, both covering roughly the same region and fulfilling different useful functions. The former, as well as the Midlands Association for the Arts, is primarily a co-ordinating and co-operating body for groups of enthusiasts in the areas, but does not directly involve local authorities. This is done by the orchestral associations for a limited purpose and by certain other regional associations for general cultural activities. The outstanding example of the latter is the North Eastern Association for the Arts, whose example has more recently been followed by the Lincolnshire Association and may be followed by others. (A recent "Report on the Arts in Wales", prepared by the Council for Wales and Monmouthshire, proposes the setting up of three similar regional associations in Wales.)

The North Eastern Association for the Arts was set up in early 1961 after two preliminary conferences had been held. At that time the promised support from local authorities was decidedly limited: fewer than thirty had promised to make contributions, amounting to £10,500 in total, nearly half of this amount being from Newcastle. By 1964-5 more than seventy local authorities were contributing a total of nearly £40,000. The Association's total income (including an Arts Council grant roughly equal to the local authorities' contributions, as well as support from industry, the Gulbenkian Foundation and others) is now in the region of £100,000. In financial terms alone, this is clearly something of a success story.

The Association's main single item of expenditure is support given to the Northern Sinfonia Orchestra (£29,000 in 1964-5) and nearly a further £10,000 was spent on other musical activities, including opera and ballet. In all, expenditure on music accounted for about half the Association's total expenditure. The other main area of expenditure is drama, just over £19,000 in 1964-5, and the rest goes on visual arts, the publication of an Arts Review, support for local festivals, arts associations and societies, etc.

The impact of the Association should not be discussed purely in terms of finance, even though this is clearly of fundamental importance. Nor should its success be judged merely by the achievement of maintaining a new orchestra, but rather by its more general influence over the region's cultural life. It has helped to provide entertainment which local authorities on their own would not have been able to introduce into the area and it is developing

its essential role of co-ordinator and stimulator of local activities. A particularly important aspect of this work is help and encouragement given to local clubs and societies in collaboration with the National Federation of Music Societies. This helps to alleviate one of the main problems faced by all regional organisations: ensuring active participation at a local level, rather than acting merely as a provider from the outside. Financial support from local authorities will be easier to obtain and to maintain on a permanent footing not only if something is put on inside the locality by the regional organisation (whether a concert or an art exhibition or some other activity), but even more so if local participation becomes more than a mere financial contribution. As has been stressed in Chapter 3, local Councils do not take their decisions in a vacuum, but can be greatly influenced by the local enthusiasts in their area. The task of the latter is naturally made easier if they can point to the direct advantages of belonging to a regional association, which is helping to create an active cultural life at the local level.

In this context, regional associations come up against a problem similar to the Arts Council's dilemma which is considered in Chapter 5: they also act both as distributors of limited funds and as stimulators of new activities. They have to take account of the fact that their latter function often involves further strains on the former. However, the situation is somewhat different from that of the Arts Council since, in many instances, the origination of a new activity can increase the income of the association itself through greater contributions from its local members. But this is probably more true in the longer run, so that a serious short run limitation remains. A further problem, which has been met by the North Eastern Association for the Arts, as well as by the orchestral associations, is the reluctance of many local authorities, already noted in Chapter 3, to spend money on music and other performing arts, although they are often far more ready to support an art gallery on a relatively generous scale. All the regional associations which have been described appear to be playing an essential role in building up a similar tradition of support for music.

Other forms of co-operation between local authorities

Co-operation between local councils, other than through a regional organisation in some form, is notable by its absence rather than by its achievements. Few instances of such co-operation were

encountered, although there would appear to be some clear needs for it. It can, and does, take place between amateur societies in neighbouring localities, but could be developed into closer co-operation between the local authorities' committees involved. An obvious case where such arrangements are advantageous is one where there is only one suitable hall in a particular area. The main difficulty appears to lie in a reluctance on the part of local authorities to countenance expenditure which is not exclusively of benefit to their own constituents. But a number of activities would greatly benefit by a pooling of resources and might at times be beyond the resources of a single authority. Some concerts and festivals fall into this category.

More specifically, there is, as was pointed out in Chapter 3, a great advantage in local authorities having the benefit of the services of the right kind of Entertainments Officer. Most authorities have neither the resources nor the need for a full-time paid official of this sort. The 1959 Gulbenkian Foundation report, "Help for the Arts", suggested "that a group of neighbouring local authorities with strong common interests might be willing to join together for an experimental period in appointing an arts officer for the area covered by the whole group". This proposal merits more attention and encouragement than it appears to have received. There is no question here of usurping the role of regional associations, although the greatest need lies in areas not covered by such bodies at the present time. Regional associations can clearly help a great deal with professional advice, but are unlikely ever to have the staff or resources to do this on a scale which makes local help superfluous. Moreover, here again local commitment is likely to be greater if an active sub-regional group with professional help and support from several local authorities can be formed.

The advantage of regional associations, such as those in the North-East and in Lincolnshire, which cover the full range of arts, when it comes to mobilising local government support, has already been mentioned. It has also been noted that difficulties are often met when attempting to obtain support purely for music. In fact, a strong case can be made for suggesting that local authorities' acceptance of responsibility in this field has to be based on a wider front. This cannot be a rule of universal application; in many instances, some of which have been mentioned, a strong musical tradition exists and can be developed, often a direct result of the

work of orchestral associations. The argument leads to the suggestion that those interested in promoting different types of cultural activity, and in particular those concerned with the performing arts, might consider more co-ordinated approaches to local Councils. In Scotland, a Federation of Theatre Unions has been formed, consisting of the Musicians' Union, the National Association of Theatrical and Kine Employees, the Variety Artistes' Federation, and the Scottish Committee of the British Actors' Equity Association. This Federation has been actively promoting greater support for the performing arts and is registering some measure of success. It is mentioned here as a further type of possible regional activity. It also implies a greater degree of local involvement by the performers themselves. They constitute one of the most important groups of people who could help to stimulate an active cultural life at the local and regional levels.

CHAPTER 5

NATIONAL SPONSORSHIP AND ITS REGIONAL IMPLICATIONS: THE ARTS COUNCIL AND THE BBC

The role of the Arts Council

So far we have considered public sponsorship of the arts at local and regional levels. The central government's financial support for the living arts is channelled almost exclusively through the Arts Council, which was set up by Royal Charter in 1946. Since then its role as public patron, both as supporter of existing enterprises and as helper in organising new ones, has been invaluable. It has been hamstrung by the parsimony of successive governments and by the smallness of its staff in relation to the wide range of activities in which it has been involved. It is true that its grant from the government has grown steadily since the modest beginnings with £350,000 in 1946-7. Ten years later, in 1956-7, the grant amounted to £885,000, and the last five years have seen rather more substantial increases. The 1964-5 grant amounted to £3.2 million and in the following year the new government added an extra £½ million to the previously agreed sum and raised the grant to £3.8 million. The

fact that this last increase was undertaken at a time of economic crisis and of severe stringency in government spending can be taken as an encouraging sign for the future. But it also remains a fact that, even now, the Arts Council has to operate within severe financial limitations.

Music takes the largest share of the Arts Council's grant, the major single items being grants to the Royal Opera House, Covent Garden (including both Royal Ballet Companies), and Sadler's Wells.

Main items of expenditure on music by the Arts Council of Great Britain 1964-5

	£'000
Royal Opera House	1,055
Sadler's Wells	425
Other opera and ballet (including Opera for All)	192
Symphony Orchestras	356
National Federation of Music Societies	40
Other activities	60
	2,128

Note: These figures are totals for England, Scotland and Wales. They include some items for which the maximum commitment is shown and not necessarily the amount actually paid.

Expenditure on music by the Arts Council of Northern Ireland amounted to £27,600 in 1964-5.

Source: Arts Council.

As can be seen from the table, expenditure on music other than the Royal Opera House and Sadler's Wells amounted to £648,000 in 1964-5. This compares with £633,000 devoted to drama, of which £142,000 was accounted for by the National Theatre. In addition, grants and guarantees to Arts Associations, Arts Centres and Arts Clubs came to some £45,000, the largest single item being £30,000 for the North Eastern Association for the Arts. A further £55,000 was taken up by Arts Festivals, including a £20,000 grant to the Edinburgh Festival Society made by the Scottish Committee, and £19,000 for the 1964 Shakespeare Festival. Parts of all these funds are also attributable to music, but this is a relatively small part of total expenditure in this field.

These figures show that central government expenditure on music was, if the Royal Opera House and Sadler's Wells are excluded, about two-thirds that of local government expenditure on music other than halls, or about twice as high as local government expenditure if these two big items are included. The total Arts Council grants and guarantees in 1964-5 amounted to £2.8 million, which was about the same as total local government expenditure on performing arts (including expenditure on halls).

The limited amounts of finance at the Arts Council's disposal

have forced it to be cautious and strict in its approach. It has had to cope with requests for assistance far in excess of the funds at its disposal, and the negative part of its functions, acting as a watchdog over the use of public money, has tended to be more apparent than its positive role as a supporter of the arts. In all its actions as a booster or originator of activities, the Arts Council has had to be preoccupied with the additional financial strains which might result from its efforts. This often makes advance planning by recipients extremely difficult. It is unlikely that even with the additional funds now at its disposal this dilemma will be greatly eased.

The Arts Council's role as an originator of new schemes has as a result been severely limited. As far as music is concerned, "Opera for All" has been the main recent exception to the general rule. This means that there is a gap in the present system of public patronage. Existing activities are helped and in many instances could not survive without the help they receive: that is to say, the Arts Council is playing an essential part in ensuring permanence through its regular role with the main orchestras and major ballet and opera companies. On the other hand, it cannot be expected to act as the major originator of new schemes. This gap may have to be filled largely by bodies other than the Arts Council itself. It could well be one of the major roles of regional organisations and, as was previously discussed, is already an important function of existing bodies, the outstanding example being the North Eastern Association for the Arts. It is not suggested that regional initiatives are an alternative to the Arts Council in this respect. Collaboration between regional bodies and the Arts Council is an essential part of a viable system, especially since, in the words of the Government White Paper, "A Policy for the Arts",¹ "there is need for more systematic planning and a better co-ordination of resources".

Initiative is not and should not be confined to regional bodies. Local authorities themselves play an important role in this. Here again close collaboration with the Arts Council, as well as with regional bodies, should be an important element. At present the Arts Council does not help directly in subsidising activities undertaken by local authorities themselves, although many schemes are helped by both the Arts Council and local authorities. The main reason for the Arts Council's policy is that it has felt unable to act in

¹*A Policy for the Arts*, Cmnd. 2601, HMSO, 1965.

effect as a body subsidising local authorities. This clearly is not part of its function. However, in many instances Arts Council assistance to local authorities would not be a substitute for funds which the local authorities would otherwise have to find out of their own resources, but would, rather, stimulate greater spending on the part of the local authorities. In the course of the interviews, it was several times stated by local officials that Arts Council assistance would be of great help in obtaining Council approval for schemes which otherwise stand little chance of acceptance. It would appear desirable to devise a system for more direct collaboration between the Arts Council and local authorities, while at the same time ensuring that central government money is not used as a substitute for local government expenditure. In many instances, local authorities could be encouraged to embark on new and permanent schemes if Arts Council assistance were to tide them over the difficult initial period. Pump-priming grants, on a decreasing scale for a period of, say, five years, might be a good method of encouraging new ventures while limiting the Arts Council's commitments. Local authorities could be required to make matching contributions from the outset, thus increasing the cost-effectiveness of the funds at the Arts Council's disposal.

The Arts Council does help local authorities and local activities by acting as consultant for schemes initiated by them. Its role here is at present confined largely to advising those whose primary object in approaching the Arts Council is to obtain financial help. Here again there appears to be a gap in the system. The importance of professional assistance has previously been emphasised in relation to Entertainments Officers. The Arts Council can help in an advisory capacity, but once again appears to be inhibited through its role as a provider of funds and also through the smallness of its staff. It may well be that this advisory role could best be carried out by regional bodies, especially in view of their more intimate and direct knowledge of local needs and capabilities, but Arts Council help would even then be desirable. There would, however, be two prerequisites: a clear understanding that Arts Council assistance and approval need not imply financial assistance and an expansion of the existing Arts Council staff.

The part the Arts Council can play will naturally depend on the money the government puts at its disposal, but even if this increases quite substantially the role of the Arts Council may not change in

any basic way. Above all, the inhibitions imposed by its primary function as a distributor of public money are bound to remain. This means that regional and other bodies should fill the gaps by acting as the main originators and stimulators of artistic activities.

The regional role of the BBC

Although the BBC is a very different organisation from the ones that have been considered so far, it is in a sense also a distributor of public money, even though income from licence fees is different in kind from the income from rates or directly from the government, i.e. out of taxation. Thus the BBC is in a sense an extremely important public sponsor of musical activity, both at national and regional levels. It employs more than 500 musicians in its permanent orchestras (excluding light music), at a cost in 1964-5 of £1,075,000. This figure can be compared with Arts Council expenditure in England, Scotland and Wales of £356,000 on symphony orchestras and of just over £2 million on all music and ballet, and is roughly the same as local authorities' expenditure on music other than halls.

The BBC is important not merely for the size of its musical output, but also as a body that reflects the musical life of the country. This aspect of its work has involved the Corporation intimately with some of the major music festivals. It has particular influence in the Cheltenham Festival, although this was started independently, and its financial contribution is largely responsible for making the continuation of the Aldeburgh Festival possible. The Oxford Bach Festival is also looking to the BBC for support. In all these cases the Corporation is clearly stimulating, as well as reflecting, the country's musical life.

In addition, a number of public concerts are given by BBC orchestras in the regions. These can take the form of the orchestra being hired by invitation from a local authority, of a joint venture with a local authority, or of a straight promotion by the BBC. The main provisos in these arrangements are that the concerts have to be broadcast (and this imposes some limit on the halls that can be used) and that the concerts given by the BBC Symphony and Concert Orchestras do not exceed a certain number in each case. In fact, this quota has rarely been reached. In the past about 20 per cent of concerts have been in the form of direct hiring by a local authority, the remainder being roughly equally divided between joint ventures and BBC promotions.

As far as the BBC is concerned, such concerts are more expensive than studio performances, while the local authority, usually taking responsibility for provision of the hall, publicity, etc., can get a full-scale concert relatively cheaply. Co-operation with the BBC has other attractions for the local authority, not least the kudos attached to a broadcast from its own hall. It is possible that more active BBC promotion in this field might be desirable and that more public concerts could be given by the BBC's regional orchestras in conjunction with local authorities (some of these are in fact already undertaken by both the Northern and Scottish Orchestras). However, there is a limit to these activities, since it would not be desirable for the BBC to enter into competition with other orchestras which are trying to increase their bookings. More co-ordinated planning could do much to alleviate this particular problem, possibly through a joint committee which might permit the BBC to make special efforts in areas not covered by other orchestras. It would be in everybody's long-term interest to have musical life stimulated in this way.

It is also possible that there is scope for more co-operation between the BBC and local authorities and regional associations in providing smaller scale concerts. These would have considerable bearing on developing musical tastes and the habit of concert-going in the regions.

These suggestions are not intended as implied criticisms of the BBC's present activities. As has already been noted, the costs of public concerts tend to be higher than those of studio performances and the BBC might be justified in expecting greater contributions from regional or local bodies. Its role in the formation of public taste is already great and its regional activities should be considered as one aspect of this side of its work. Recordings of regional music clubs also come into this category and act as an important stimulus for the local enthusiasts. It would clearly be of considerable advantage if the maximum co-operation between all the bodies concerned with developing musical life could be achieved. In the long run it would benefit all of them.

CHAPTER 6

AUDIENCES

A good deal is known about the public sponsorship of music at national level, by the Arts Council and the BBC, and this information has been summarised in the last chapter. As a result of our survey of local authorities, we can now assess the size and nature of public sponsorship at local level too. But far too little is still known about the demand of the private sector: of audiences and of business interests such as the makers of gramophone records, independent television companies, and owners of dance halls.

Thus there is no way of estimating with any degree of accuracy the amount paid by audiences at musical performances in each year. There is also a serious shortage of comprehensive evidence on such questions as what attracts people to go to particular concerts, what effect the growing sales of gramophone records have had on the size and requirements of audiences, etc. The audience Research Department of the BBC has, however, done some valuable work in this field, in particular in two reports: *A Study of Musical Tastes, Interests and Behaviour of the Adult Population* (1963) and *The Public for Serious Music* (1964). In addition, Mr. T. E. Bean, former Manager of the Festival Hall, made some extremely interesting analyses of audiences at the Festival Hall and some of his findings were published as an Appendix to the Goodman Committee Report.¹

The BBC survey on *The Public for Serious Music* dealt, among other matters, with musical education, musical tastes and some aspects of concert-going habits, and produced some most interesting results. It was found that most people had some contact with music at school, but in general this might mean no more than singing; fewer than one-third received actual music lessons. On the other hand, as many as 40 per cent said they were taught to play an instrument as a child, although only one-tenth of these still played with any frequency. Very few were members of any form of musical club or society.

The survey found very distinct correlations between social class and musical knowledge and, even more marked, between social

¹ *Report of the Committee on the London Orchestras*, Arts Council, 1965.

class and musical taste. The informants were divided into four groups according to "Musical Knowledge", the top and smallest (7½ per cent) being predominantly middle class, while the bottom and largest group (54 per cent) provided a fairly close reflection of the social composition of the population as a whole, most coming from the working class. As might be expected, musical taste corresponded very closely to these "Knowledge" groups, the only feeling common to all being dislike of serious contemporary music. Chamber music also tended to be disliked, and considered esoteric and lacking in emotional attraction, but—significantly—this attitude did not prevail in the top "Knowledge" and "Taste" groups.

The report also subdivided informants into four "Interest" groups, depending on the interest shown in serious music. The top group here made up about 10 per cent and was, of course, closely but not entirely related to the top "Knowledge" and "Taste" groups. It is particularly interesting that attendance at concerts of serious music is by no means confined to the top "Interest" and "Knowledge" groups, although as might be expected they tend to predominate. But one-quarter of audiences on average come from the bottom two interest groups, i.e. from the majority of the population, whose interest in serious music is small. It is further interesting that record players and tape recorders, although owned by a large proportion, were generally used only infrequently. This clearly has some bearing on arguments often put forward about the relationship between growing ownership of records and falling interest in live performances, although the most that can be said is that no case can be held to be proved on the basis of this evidence. Two further points can be picked out from the BBC survey: first, that most listening to serious music is to broadcast music, although this might often be treated as background music only; and, secondly, that most listeners to serious music tend to be not only middle class, but also middle aged.

Some of these findings had previously been indicated in the other BBC report. This survey was primarily concerned with people's taste as revealed by their listening habits. It showed among other things a clear correlation between some types of music and the listener's age. For instance, it was found that serious music, other than contemporary, as well as military and brass bands appealed more to older listeners, while no clear age correlation could be made in the case of light music, musicals and dance music. The

same survey once again found that chamber music and serious contemporary music were the least popular forms, but as mentioned before, this finding was somewhat modified by the later survey in that it did not apply to the "top group" as defined in that report.

Finally, it is worth looking at some of the conclusions reached by Mr T. E. Bean on the basis of his extensive analysis of Festival Hall attendances and published in the Goodman Report on the London Orchestras. Mr Bean found that, over three years covered by his enquiry, there was an average of 890 empty seats per concert out of a total capacity of 2,900. Moreover, as soon as the orchestras departed from the hackneyed repertoire the average number of empty seats went up to 1,230. Finally, the conclusion was reached that the greater proportion of people whom it is wished to attract to concerts "will not make a habit of regular concert-going on the basis of the present ticket prices". If it is true—as may be shown by the Festival Hall subscription scheme—that reduced ticket prices would attract a large number more people, and if this also applied in the regions, this could have an important bearing on the attitude of local authorities. As will be shown later, local authorities are always reluctant to subsidise empty seats and in many instances might be more ready to increase their subsidy in order to lower the price of tickets if this ensured good attendance.

A survey of attendances such as Mr Bean's is clearly useful for the planning of concerts. Yet remarkably little research of this sort has been done in Britain. No public patron likes to subsidise empty seats; nor should any organiser or performer of music be satisfied unless the concert halls are full. But it is surely obvious that the first step towards attracting the audience is to know as much as possible about the people who do, or might, compose it and why they come, or fail to come, to concerts. This means that audience research is required to discover, for example, the ages, social class, income groups, musical education, musical tastes, frequency of attendance, expenditure on concert-going, ownership of record-players and of records of those who attend concerts and of those who might attend but don't. It is also necessary to find out as far as possible why they do or do not attend, and in particular to know the effect of factors that are within the control of the sponsors or promoters of the concerts, such as the prices of seats, the existence of subscription tickets, the amenities at a given hall (comfort of seats, availability of refreshments, appearance and acoustics of hall),

the methods of publicity used, the programmes offered, the presentation of the performances (is the supposed unpopularity of chamber music real, for example, and if so, is it due to the type of music or to its name?), etc. Information such as this would help organisers of musical performances to get better audiences.

It must be stressed that a survey at national level by the BBC or some other organisation does not provide more than a small part of what the efficient organiser needs. Surveys have to be undertaken locally, in relation to the local audience and potential audience, the local facilities and the local problems.

A further development of research that could be extremely valuable for sponsors of music would be studies of the methods by which, in specific cases, the levels of audiences have been built up over time. Was this due to careful planning of the programmes? To consistently high standards of performance? To skilful propaganda? To ancillary activities such as record recitals or club activities? To collaboration with the education authorities? To the leadership of a small group of enthusiasts? How long did the process of building up the audiences take? Studies that answered questions such as these would provide a firm foundation on which the initiators and sponsors of new activities could base their plans.

Modern methods of social research could be used in such ways with great benefit to the development of musical activities and of audiences in all parts of the country. In making long-term plans at national level, to deal with problems such as training the number of musicians that will be required in the future, it is particularly important to forecast the effects of two factors. First, there is the effect of gramophone records and other recorded music or concert-going. Do people stay at home if they can hear a fine recording there? Is their taste for live music whetted by the records? Or is their demand for some kinds and qualities of live music increased, while for others it declines? Far too little is known about these problems.

Secondly, what will be the effect in the long run of the musical education that children are now receiving in schools? There is considerable evidence that musical education in schools is on the increase, helped by better facilities in many of the new and bigger schools. Many authorities employ peripatetic music teachers and it is also significant that more than 100 music advisers are employed by authorities in England and Wales. In the long run, changes in the

teaching of music appreciation might have an important effect in making it more "socially acceptable" to listen to live music than it is at present among the majority of the population. But how big is that effect likely to be? And what types of education are most likely to leave their mark in terms of making or listening to music? Surveys that help to answer this question would be of great assistance both to the sponsors of music and to the organisers of musical education.

CHAPTER 7

THE EMPLOYMENT AND SUPPLY OF MUSICIANS

The employment situation

Although it is not possible, without further research, to produce comprehensive estimates of how much individuals or private business organisations spend on musical performances, some attempt can nevertheless be made to assess the relative orders of magnitude of public sponsorship and of private demand by examining information about the employment of musical performers.

It is extremely difficult to arrive at an accurate general picture for the employment of performers of music. This is due in part to the fact that no comprehensive statistics have been assembled or surveys made and in part to a conceptual difficulty as to precisely how a "full-time musician" should be defined. A large number of musicians have other employment, either part-time or seasonal, although they might consider themselves primarily as musicians even if most of their time is taken up elsewhere. Moreover, there is a large amount of free-lance work and it is impossible, without a major sample survey, to assess the extent to which this is undertaken by musicians who are, for example, full-time members of an orchestra or by musicians who have no other musical employment. This means that a fairly accurate estimate can be made for some major sectors of employment, but that there is also a wide area in which it is impossible on the basis of available figures to do more than give some general impressions. It should also be mentioned that the breakdown in official employment statistics is insufficient either for an assessment of the present situation or for estimates of employment trends over the years.

The major symphony, string and opera orchestras between them employ around 1,000 musicians. In addition, the BBC has about 350 musicians in full-time employment for its permanent orchestras (excluding light music) and about a further seventy are in its new training orchestra at Bristol. The difficulty beyond this is to assess the size of the free-lance pool concerned with serious music. This consists of musicians, almost entirely based on London, who are not employed on a permanent basis by any orchestra, but in effect obtain virtually full-time employment. The figure may be as high as 400, but there appears to be little definite evidence for this. This gives a total so far of rather more than 1,800.

Another major sector of regular employment is for dance music, the major employers being Mecca and, to a lesser extent, Rank. Here again it is difficult to obtain accurate figures, partly because of the difficulty of discovering how many musicians are employed full time. It is unlikely that more than 2,000 musicians are employed in dance bands on a full-time basis; a further 750 to 1,000 may be employed part-time, but on a fairly regular basis.

Employment in other light music is again very difficult to assess with any degree of accuracy. About 150 of the musicians employed on a permanent basis by the BBC fall into this category. Employment by theatres, especially in the West End of London, is a further sector, but fluctuates considerably. On average, it is unlikely that more than 150-200 musicians are employed in this way on any kind of permanent basis. Hotels, restaurants and clubs do not now constitute a major employment sector, and are unlikely to account for more than 500-600 musicians in the country as a whole. A further 150 are employed in ships.

Finally, a fairly large number of musicians are employed seasonally during the summer months. The figure for these has been put as high as 3,000, but may well be lower. Here again the problem is to know to what extent these are full-time musicians in the sense that the major part of their income comes from music. Some may have other jobs during the winter, some may find musical employment on a less regular free-lance basis. As in the case of the classical players, there is a pool of free-lance musicians working more or less full time, but the demarcation between these and the seasonally employed musicians is impossible to draw.

On the basis of the above figures—and their tentative nature must again be emphasised—there are about 7,000 musicians whose

primary source of income comes from the performance of music. The figure may be higher if more than half the musicians in seasonal employment in fact have music as their main source of income. In any case, this means that between one-fifth and one-quarter of the full membership of the Musicians' Union of 35,000 are full-time musicians, while the remainder are part-timers, a substantial part of whose income comes from elsewhere.

Because of the important part played by free-lancers and seasonal workers in the profession, it is also, again in the absence of a survey of musicians (such as was recently undertaken in respect of writers for the Society of Authors), extremely difficult to present any kind of reliable picture of earnings and conditions of work. In the case of the major employers, orchestral, BBC, Mecca and Rank, salaries and conditions of work are negotiated with the Musicians' Union. (Some twenty negotiating bodies cover the various employment groups.) However, these agreements are concerned with minimum salaries and standards, and do not necessarily reflect total earnings, especially when free-lance work is taken into account. Additional income derived from free-lance work often implies that musicians are undertaking an amount of work which can be detrimental to standards. The present minimum rates for orchestral players after four years' employment are about £25 a week for principals, £23 for sub-principals, and £20 for others. The Goodman Committee on the London Orchestras¹ mentioned in its report that some rank and file players had incomes of £2,000 or more, but that this involved a greater amount of playing than would be consistent with the maintenance of high standards. There are indications that a number of purely free-lance musicians can earn a great deal more than this, but there is little evidence about the prevalence of this or as to the amount of work that is involved. Minimum wages for dance band musicians in the Mecca and Rank organisations amount to £16 (£18 in the West End of London) with a bonus of £2 a week for sessions exceeding four per week. A large number of dance musicians in fact get more as "key musicians" and the average has been put as high as £30: once again with little documentation and a lack of knowledge of earnings outside their main employment.

If, then, there are some 7,000 musicians whose primary source of income comes from the performance of music, it appears hardly

¹*Op. cit.*

possible that the total income of all of them combined could be less than £7,000,000, even if the numerous part-timers are not taken into account. The expenditure of UK local authorities on music, excluding cost of halls, has been estimated at about £1 million (p. 21); the Arts Council spent about £2 million on music in 1964-5 (p. 46); and the BBC's orchestras cost it about £1 million in a year. But a substantial part of the expenditure of these three categories of public sponsor will be on costs other than the salaries and fees of musicians, and it therefore seems impossible, even on the most unfavourable assumptions about the earnings of musical performers, that the sponsors of the public sector, substantial though their contribution is, account for more than a minority of the income and the employment of musical performers. There is, in addition, the smaller but nevertheless extremely useful patronage provided by some industrial firms and by Trusts such as the Gulbenkian Foundation. But it remains probable that the majority, and perhaps the big majority, of the finance for musical performances comes from the audiences and those private business interests that employ musicians.

Some problems concerning the supply of musicians

In the absence of survey and statistical data on the employment and earnings of musicians, it is not possible to do more than guess at the solutions to some basic problems, which would be much easier to tackle if such information was available. Thus there is little doubt that earnings and costs have risen quite considerably over the last few years. It is significant, to take just one example, that the cost of the BBC's permanent orchestras has risen from about £ $\frac{3}{4}$ million in 1960-1 to more than £1 million in 1964-5. Rising costs were also mentioned by a number of local authorities, especially in resort towns, as one of the reasons why direct employment by them of small groups has disappeared in many places and is on the decline elsewhere. As mentioned earlier, changing tastes may have had a more important effect here than rising costs; but the fact remains that the latter are given as a reason. To what extent is this a serious problem? And if it is, what are the likely consequences?

The continuing shortage of certain top calibre players is another problem that causes concern. This applies particularly to string players in the classical field, but also to other instrumentalists in the

light music section. Higher earnings have not so far solved it. Is it due to structural causes? Can it be overcome by improvements in the organisation of the profession?

The Musicians' Union is in an unenviable position in the face of these problems. There can be little doubt that for many years now the rank and file musicians have not been paid well in comparison with some other professions despite the high earnings of a relatively small number. The question remains whether higher salaries will make the creation of new jobs more difficult, rather than attract more of the right calibre musicians into the profession. Perhaps greater efforts should be made to ensure regular employment at a reasonable salary, at the same time cutting down on the scope for free-lance work. This would, in theory at any rate, help to create a better spread of work, but in practice might not have this result if there is a genuine shortage of players of the right calibre. It should also be remembered that many free-lancers are the best players and make possible the maintenance of highest standards by small ensembles. Once again a definitive assessment cannot be made on the basis of available evidence.

The recommendations of the Goodman Committee on the London Orchestras were along these lines, but introduce a further problem. There is already a concentration of employment opportunities in London, at least partly because of the large amount of free-lance work available, e.g. for TV companies, and this makes recruitment in the regions particularly difficult. There are justifiable fears that the implementation of the Goodman Committee proposals would add to London's attraction, unless similar steps are taken with respect to the orchestras outside London.

Here again the comments can be no more than tentative in view of the lack of reliable evidence about the supply of musicians. This applies equally to what may be the crucial aspect: the training of musicians. It is difficult to assess how many music students do not enter the profession after leaving college, and virtually impossible to give their reasons for not doing so. There is little doubt that any ex-student of high enough calibre can get a job, particularly if he is a string player prepared to join one of the major orchestras. There is, however, equally little doubt that too few of these are available and that musicians whose standards could be raised after they leave College have little opportunity for doing this. The BBC training orchestra is designed to ameliorate this situation. Plans by

other orchestras to increase their resident pool of musicians (p. 40) would also help. A longer course at music college together with efforts to start the training of musicians at a younger age would also clearly be of considerable assistance, especially if the salary structure of the industry is such as to offer better prospects. Two major criticisms of the present policies of the music colleges have been repeatedly made: one is that the colleges tend to treat orchestral playing as a bad second best to performing as soloist, so that many ex-students feel that they are failures if they become orchestral players, even with one of the major orchestras; secondly, there is said to be little relationship between the requirements of the industry, e.g. more string players, and the emphasis put on different instruments by the colleges.

There are, then, a number of pressing problems relating to the employment and training of musicians, for which no definite solutions can be offered on the basis of existing evidence. One of the requirements is better information on the whole supply side. The other is such knowledge of the musical needs and tastes of the general public, as to enable the sponsors and organisers to make their activities as effective as possible and maximise the public's interest, enjoyment and attendances.

APPENDIX

QUESTIONNAIRE TO LOCAL AUTHORITIES

PART A: 1964-5

The figures requested in questions 1-4 relate to 1964-5. If the same data is available for the year 1960-1, please set these out in Part B of the questionnaire.

1. What expenditure was incurred by your Authority in 1964-5 on the following activities and what income, if any, was derived from them (excluding those subsidies that are covered in Question 2)?

a. *Theatrical performances*

<i>Type of performance</i>	<i>Net expenditure*</i>	<i>Estimated proportion applicable to</i>	
		<i>Amateurs</i>	<i>Professionals</i>
spoken			
musical (opera/ ballet/musical comedy/etc.)			

If you wish to expand on this information, please do so here (e.g. guarantees granted but not taken up):

b. *Musical performances*

<i>Type of performance</i>	<i>Net expenditure*</i>	<i>Estimated proportion applicable to</i>	
		<i>Amateurs</i>	<i>Professionals</i>
orchestral concerts			
choral concerts			
instrumental recitals			
vocal recitals			
brass band recitals			
other			
TOTAL			

If you wish to expand on this information, please do so here (e.g. guarantees granted but not taken up):

*Net Expenditure = final amount charged against your Authority's funds.

2. Does your Authority provide or subsidise a hall/theatre for cultural activities?

a. *What form does the support take and how much is it?*

(Please insert amount opposite relevant item(s).)

direct subsidy

sub-economic rent

rent-free (or "peppercorn rent")

other (please specify)

b. *What proportion of the above amounts is taken up by musical performances?*

3. Does your Authority support or organise regular festivals or occasional special festivities, and, if so, do they include:

(Please tick relevant item(s).)

musical performances

other cultural activities

If support is given, please show:

	<i>Expenditure</i>	<i>Guarantees over and above expenditure</i>
musical performances		
other cultural activities		
TOTAL		

4. Are musical performances sponsored by your local authority in any way not mentioned above? If they are, please give details (types of performance, methods of support, expenditure):

5. Are professional musical performers used in schools in your area? (i.e. do professional musicians give recitals in schools and/or do music teachers give such performances in addition to their normal teaching duties?). Please give details:

6. Is any source of funds available to your Authority for the sponsoring of musical or other cultural activity, other than income derived from rates? If so, please state source or type of source, and if possible the amount:

<i>Source or type of source</i>	<i>Amount</i>	<i>If you wish to expand on this, please do so here</i>

7. If your Authority was included in the Survey of Municipal

Entertainment carried out by the Institute of Municipal Entertainment, it would be very helpful to have 1964-5 figures for income and expenditure on halls, theatres, etc., and on cultural entertainment, similar to the 1961-2 figures included in the survey.

	<i>Income</i>	<i>Expenditure</i>
halls/theatres		
cultural entertainment		

8. We should be most interested to receive any other information or comments which you might consider relevant to our survey. For example, we are trying to discover to what extent hotels and restaurants employ musicians (either permanently or for specific functions) or whether other organisations in your area sponsor music. We would also be interested to learn under what circumstances your Council might be prepared to sponsor music, possibly in conjunction with other local authorities or other organisations, such as the Arts Council, Foundations, etc.

Please continue overleaf or on an attached sheet if the above space is not enough.

PART B: 1960-1

1. What expenditure was incurred by your Authority in 1960-1 on the following activities and what income, if any, was derived from them (excluding those subsidies that are covered in Question 2)?

a. *Theatrical performances*

<i>Type of performance</i>	<i>Net expenditure*</i>	<i>Estimated proportion applicable to</i>	
		<i>Amateurs</i>	<i>Professionals</i>
spoken			
musical (opera/ ballet/musical comedy/etc.)			

If you wish to expand on this information, please do so here (e.g. guarantees granted but not taken up):

*Net Expenditure=final amount charged against your Authority's funds.

b. *Musical performances*

<i>Type of performance</i>	<i>Net expenditure*</i>	<i>Estimated proportion applicable to</i>	
		<i>Amateurs</i>	<i>Professionals</i>
orchestral concerts			
choral concerts			
instrumental recitals			
vocal recitals			
brass band recitals			
other			
TOTAL			

If you wish to expand on this information, please do so here (e.g. guarantees granted but not taken up):

2. Did your Authority provide or subsidise a hall/theatre for cultural activities in 1960-1?

a. *What form did the support take and how much was it?*

(Please insert amount opposite relevant item(s).)

direct subsidy
sub-economic rent
rent-free (or "peppercorn rent")
other (please specify)

b. *What proportion of the above amounts was taken up by musical performances?*

3. Did your Authority support or organise regular festivals or occasional special festivities in 1960-1, and, if so, did they include: (Please tick relevant item(s).)

musical performances
other cultural activities

If support was given, please show:

	<i>Expenditure</i>	<i>Guarantees over and above expenditure</i>
musical performances		
other cultural activities		
TOTAL		

4. Were musical performances sponsored by your local Authority in 1960-1 in any way not mentioned above? If they were, please give details (types of performance, methods of support, expenditure):

*Net Expenditure=final amount charged against your Authority's funds.

STATISTICAL APPENDIX

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Note on sources and regions

The figures of penny rate products are Ministry of Housing estimates; all other figures are derived from the PEP questionnaire returns.

The regions in the Appendix tables are the Economic Planning Regions of England and Wales, except that London has been excluded from the South East region (the information on London is given in the text, pp. 16-17). The regions are made up as follows (1964 population figures in '000):

South East England (excluding London)
(14,952)

Bedfordshire
Berkshire
Buckinghamshire
Cambridgeshire
Isle of Ely
Essex
Hampshire
Hertfordshire
Huntingdonshire
Kent
Middlesex
Norfolk
Oxfordshire
Peterborough, Soke of
Suffolk, East
Suffolk, West
Surrey
Sussex, East
Sussex, West
Isle of Wight

West Midlands (4,913)

Herefordshire
Shropshire
Staffordshire
Warwickshire
Worcestershire

East Midlands (3,226)

Derbyshire¹
Leicestershire
Lincolnshire: Parts of Holland
Lincolnshire: Parts of Kesteven and
Lincoln CB
Northamptonshire
Nottinghamshire
Rutland

Yorkshire/Humberside (4,672)

Lincolnshire: Parts of Lindsey ex-
cluding Lincoln CB
Yorkshire, East Riding
Yorkshire, West Riding

South West (3,584)

Cornwall
Devon
Dorset
Gloucestershire
Somerset
Wiltshire

North (3,287)

Cumberland
Durham
Northumberland
Westmorland
Yorkshire, North Riding

North West (6,662)

Cheshire
Derbyshire¹
Lancashire

Wales (2,668)

Anglesey
Breconshire
Caernarvonshire
Cardiganshire
Denbighshire
Flintshire
Glamorgan
Merionethshire
Montgomeryshire
Pembrokeshire
Radnorshire

¹Derbyshire: Buxton MB, Glossop MB, New Mills UD, Whaley Bridge UD and Chapel en le Frith RD fall within the North West Region; the rest of the county is in the East Midlands Region.

TABLE 1
Number of questionnaires sent and replies received

	<i>Sent</i>	<i>Replies</i>	<i>Response rate per cent</i>
<i>England and Wales</i>			
County Councils	59	27	46
London Boroughs including LCC /Corporation of London	33	8	24
County and non-County Boroughs	360	188	52
Urban District Councils	548	249	45
Rural District Councils	473	268	57
	<u>1,473</u>	<u>740</u>	<u>51</u>
<i>Scotland</i>			
County Councils	33	17	52
Burghs and Districts with more than 10,000 inhabitants	88	34	39
	<u>121</u>	<u>51</u>	<u>42</u>
<i>Northern Ireland</i>			
County Councils	6	2	33
County Borough and Borough Councils	12	3	25
Urban and Rural District Councils with more than 10,000 inhabitants	30	12	40
	<u>48</u>	<u>17</u>	<u>35</u>
<i>Total</i>	<u>1,642</u>	<u>808</u>	<u>49</u>

TABLE 2

Summary of returns from English and Welsh local authorities (excluding London) by region, size of authority*, and type of expenditure in 1964-5

	South East (excluding London)				West Midlands			
	Large	Small	Nil returns	Total	Large	Small	Nil returns	Total
<i>Numbers of returns</i>	37	102	65	204	7	22	29	58
	£	£	£	£	£	£	£	£
<i>Music</i>								
Orchestral	43,688	5,291		48,979	39,308	952		40,260
Choral	1,113	393		1,506	2,262	210		2,472
Opera	1,339	4,267		5,606	4,915	789		5,704
Brass	3,167	2,410		5,577	1,436	1,454		2,890
Festival	3,931	1,080		5,011	855	501		1,356
Hall	38,248	1,802		40,050	22,750	—		22,750
Other	14,031	8,928		22,959	4,121	4,418		8,539
Total	105,517	24,171		129,688	75,647	8,324		83,971
<i>Drama</i>								
Hall	84,723	1,803		86,526	7,000	—		7,000
Other	48,789	5,668		54,457	17,600	131		17,731
Total	133,512	7,471		140,983	24,600	131		24,731
<i>Unspecified</i>								
Hall	47,961	34,611		82,572	2,138	7,812		9,950
Other	31,422	21,390		52,812	150	2,861		3,011
Total	79,383	56,001		135,384	2,288	10,673		12,961
Total	318,412	87,643		406,055	102,535	19,128		121,663
Penny rate	704,135	390,653	271,266	1,366,054	340,316	103,622	79,614	523,552
Total as proportion of penny rate	0.45	0.22		0.30	0.30	0.19		0.23

*"Large" authorities are defined as those with an estimated penny rate product of £10,000 or more; "small" authorities are those with a penny rate product of less than £10,000; "nil returns" are those from which nil returns were received, of which all but two were in fact from small authorities. Most, but not all, "large" authorities are County Boroughs (the category used in Tables 3-5); and most, but not all, County Boroughs are "large" authorities.

TABLE 2 (continued)

Summary of returns by region, size of authority and type of expenditure

<i>Number of returns</i>	<i>Large</i>	<i>East Midlands Small Nil returns</i>		<i>Total</i>	<i>Large</i>	<i>Yorkshire/Humber Small Nil returns</i>		<i>Total</i>
	6	27	15	48	9	28	40	77
	£	£	£	£	£	£	£	£
<i>Music</i>								
Orchestral	1,006	1,023		2,029	7,090	1,027		8,117
Choral	198	100		298	1,263	354		1,617
Opera	75	130		205	2,486	2,100		4,586
Brass	1,136	1,139		2,275	2,296	1,183		3,479
Festival	25	182		207	172	2,232		2,404
Hall	6,135	1,218		7,353	1,931	912		2,843
Other	136	180		316	23,534	945		24,479
Total	8,711	3,972		12,683	38,772	8,753		47,525
<i>Drama</i>								
Hall	6,140	—		6,140	4,163	2,088		6,251
Other	2,650	926		3,576	10,866	849		11,715
Total	8,790	926		9,716	15,029	2,937		17,966
<i>Unspecified</i>								
Hall	10,428	6,098		16,526	61,398	2,664		64,062
Other	88	292		380	13,835	3,376		17,211
Total	10,516	6,390		16,906	75,233	6,040		81,273
Total	28,017	11,288		39,305	129,034	17,730		146,764
Penny rate	116,727	93,184	26,722	236,633	237,900	77,957	76,104	391,961
Total as proportion of penny rate	0.24	0.12		0.17	0.54	0.23		0.37

TABLE 2 (continued)

Summary of returns by region, size of authority, and type of expenditure

	Large	South Small	West Nil returns	Total	Large	North Small	Nil returns	Total
Number of returns	7	69	19	95	5	37	16	58
	£	£	£	£	£	£	£	£
<i>Music</i>								
Orchestral	14,193	1,525		15,718	9,249	755		10,004
Choral	150	60		210	3,175	178		3,353
Opera	380	2,332		2,712	11,027	2,191		13,218
Brass	1,087	2,327		3,414	796	318		1,114
Festival	5,080	84		5,164	918	119		1,037
Hall	250	910		1,160	—	—		—
Other	5,057	482		5,539	1,168	322		1,490
Total	26,197	7,720		33,917	26,333	3,883		30,216
<i>Drama</i>								
Hall	5,000	2,320		7,320	—	915		915
Other	10,346	49		10,395	9,331	1,125		10,456
Total	15,346	2,369		17,715	9,331	2,040		11,371
<i>Unspecified</i>								
Hall	11,853	1,280		13,133	268	7,456		7,724
Other	37,002	112		37,114	15,501	7,165		22,666
Total	48,855	1,392		50,247	15,769	14,621		30,390
Total	90,398	11,481		101,879	51,433	20,544		71,977
Penny rate	182,300	141,902	33,891	358,093	93,508	114,260	17,435	225,203
Total as proportion of penny rate	0.50	0.08		0.29	0.55	0.18		0.32

TABLE 2 (continued)

Summary of returns by region, size of authority, and type of expenditure

	Large	North Small	West Nil returns	Total	Large	Wales Small	Nil returns	Total
Number of returns	13	69	26	108	3	39	15	57
	£	£	£	£	£	£	£	£
<i>Music</i>								
Orchestral	38,511	7,202		45,713	699	650		1,349
Choral	642	272		914	464	729		1,193
Opera	1,148	237		1,385	6,823	1,155		7,978
Brass	4,890	2,597		7,487	606	659		1,265
Festival	1,255	944		2,199	2,261	259		2,520
Hall	22,242	965		23,207	9,408	—		9,408
Other	44,812	2,721		5,122	1,009	3,545		4,554
Total	113,500	14,938		128,438	21,270	6,997		28,267
<i>Drama</i>								
Hall	—	8,525		8,525	18,817	50		18,867
Other	7,944	640		8,584	12,687	986		13,673
Total	7,944	9,165		17,109	31,504	1,036		32,540
<i>Unspecified</i>								
Hall	47,933	17,540		65,473	—	2,961		2,961
Other	13,007	525		13,532	—	4,210		4,210
Total	60,940	18,065		79,005	—	7,171		7,171
Total	182,384	43,168		224,552	52,774	15,204		67,978
Penny rate	373,224	231,036	43,138	647,398	96,520	70,262	20,936	187,718
Total as proportion of penny rate	0.49	0.18		0.35	0.57	0.22		0.36

TABLE 2 (continued)

Summary of returns by region, size of authority, and type of expenditure

	<i>Total, England and Wales (excluding London)</i>			
	<i>Large</i>	<i>Small</i>	<i>Nil returns</i>	<i>Total</i>
Number of returns	87	393	225	705
	£	£	£	£
<i>Music</i>				
Orchestral	153,744	18,425		172,169
Choral	9,267	2,296		11,563
Opera	28,193	13,201		41,394
Brass	15,414	12,087		27,501
Festival	14,497	5,401		19,898
Hall	100,964	5,807		106,771
Other	93,868	21,541		115,409
Total	415,947	78,758		494,705
<i>Drama</i>				
Hall	125,843	15,701		141,544
Other	120,213	10,374		130,587
Total	246,056	26,075		272,131
<i>Unspecified</i>				
Hall	181,979	80,422		262,401
Other	111,005	39,931		150,936
Total	292,984	120,353		413,337
Total	954,987	225,186		1,180,173
Penny rate	2,144,630	1,222,876	569,106	3,936,612
Total as proportion of penny rate	0.45	0.18		0.30

TABLE 3

Product of penny rate and expenditure on the performing arts, for English and Welsh local authorities (excluding London) returning the questionnaires by types of authority, 1964-5

<i>COUNTY BOROUGH</i> s			
	<i>South East</i> (excluding London)	<i>West Midlands</i>	<i>East Midlands</i>
Number of returns	11	6	3
Product of d. rate (£)	404,533	326,516	81,439
Expenditure (£)	230,568	101,976	19,739
Expenditure as proportion of d. rate	0.57	0.31	0.24
	<i>Yorkshire/Humber</i>	<i>South West</i>	<i>North</i>
Number of returns	10	4	5
Product of d. rate (£)	246,720	139,052	90,307
Expenditure (£)	133,220	37,611	55,233
Expenditure as proportion of d. rate	0.54	0.27	0.61
	<i>North West</i>	<i>Wales</i>	<i>Total</i> <i>England and Wales</i>
Number of returns	13	4	56
Product of d. rate (£)	366,044	101,500	1,756,111
Expenditure (£)	183,924	54,107	816,378
Expenditure as proportion of d. rate	0.50	0.53	0.47
<i>NON-COUNTY BOROUGH</i> s			
	<i>South East</i> (excluding London)	<i>West Midlands</i>	<i>East Midlands</i>
Number of returns	45	13	7
Product of d. rate (£)	337,521	73,663	30,899
Expenditure (£)	119,537	8,308	16,367
Expenditure as proportion of d. rate	0.35	0.11	0.53
	<i>Yorkshire/Humber</i>	<i>South West</i>	<i>North</i>
Number of returns	9	22	4
Product of d. rate (£)	32,107	73,747	12,438
Expenditure (£)	10,689	56,803	2,959
Expenditure as proportion of d. rate	0.33	0.77	0.24
	<i>North West</i>	<i>Wales</i>	<i>Total</i> <i>England and Wales</i>
Number of returns	24	8	132
Product of d. rate (£)	110,097	11,790	682,262
Expenditure (£)	27,947	3,348	245,958
Expenditure as proportion of d. rate	0.25	0.28	0.36

TABLE 3 (continued)

URBAN DISTRICTS

	<i>South East (excluding London)</i>	<i>West Midlands</i>	<i>East Midlands</i>
Number of returns	67	16	17
Product of d. rate	342,034	55,541	41,327
Expenditure (£)	51,149	10,500	1,414
Expenditure as proportion of d. rate	0.15	0.19	0.03
	<i>Yorkshire/Humber</i>	<i>South West</i>	<i>North</i>
Number of returns	33	22	25
Product of d. rate (£)	56,298	35,205	71,793
Expenditure (£)	2,259	5,520	11,391
Expenditure as proportion of d. rate	0.04	0.16	0.16
	<i>North West</i>	<i>Wales</i>	<i>Total</i>
Number of returns	52	17	249
Product of d. rate (£)	106,761	23,873	732,832
Expenditure (£)	12,145	5,291	99,669
Expenditure as proportion of d. rate	0.11	0.22	0.14

TABLE 3 (continued)

RURAL DISTRICTS

	<i>South East (excluding London)</i>	<i>West Midlands</i>	<i>East Midlands</i>
Number of returns	81	23	21
Product of d. rate (£)	281,966	67,832	82,968
Expenditure (£)	4,801	879	1,785
Expenditure as proportion of d. rate	0.02	0.01	0.02
	<i>Yorkshire/Humber</i>	<i>South West</i>	<i>North</i>
Number of returns	25	47	24
Product of d. rate (£)	56,836	110,089	50,665
Expenditure (£)	596	1,945	2,394
Expenditure as proportion of d. rate	0.01	0.02	0.05
	<i>North West</i>	<i>Wales</i>	<i>Total</i>
Number of returns	19	28	268
Product of d. rate (£)	64,496	50,555	765,407
Expenditure (£)	536	5,232	18,168
Expenditure as proportion of d. rate	0.01	0.10	0.02

TABLE 3 (continued)

TOTAL: ALL BOROUGHES AND DISTRICTS

	<i>South East (excluding London)</i>	<i>West Midlands</i>	<i>East Midlands</i>
Number of returns	204	58	48
Product of d. rate (£)	1,366,054	523,552	236,633
Expenditure (£)	406,055	121,663	39,305
Expenditure as proportion of d. rate	0.30	0.23	0.17
	<i>Yorkshire/Humber</i>	<i>South West</i>	<i>North</i>
Number of returns	77	95	58
Product of d. rate (£)	391,961	358,093	225,203
Expenditure (£)	146,764	101,879	71,977
Expenditure as proportion of d. rate	0.37	0.29	0.32
	<i>North West</i>	<i>Wales</i>	<i>Total</i>
Number of returns	108	57	705
Product of d. rate (£)	647,398	187,718	3,936,612
Expenditure (£)	224,552	67,978	1,180,173
Expenditure as proportion of d. rate	0.35	0.36	0.30

TABLE 4

Penny rate product of English and Welsh local authorities (excluding London) returning questionnaires as proportion of penny rate product for whole region, 1964-5

	COUNTY BOROUGHs			OTHERs			TOTAL		
	<i>Total</i>	<i>Local authorities returning questionnaire</i>	<i>Per cent of regional total</i>	<i>Total</i>	<i>Local authorities returning questionnaire</i>	<i>Per cent of regional total</i>	<i>Total</i>	<i>Local authorities returning questionnaire</i>	<i>Per cent of regional total</i>
	£	£		£	£		£	£	
South East (excluding London)	476,878	404,533	85	2,508,248	961,521	38	2,985,126	1,366,054	46
West Midlands	409,471	326,516	80	363,485	197,036	54	772,956	523,552	68
East Midlands	165,739	81,439	49	305,325	155,194	51	471,064	236,633	50
Yorkshire	344,473	246,720	72	262,920	145,241	55	607,401	391,961	65
South West	156,952	139,052	89	375,340	219,041	58	532,292	358,093	67
North	163,539	90,307	55	269,691	134,896	50	433,230	225,203	52
North West	483,294	366,044	76	465,412	281,354	61	948,706	647,398	68
Wales	101,500	101,500	100	242,394	86,218	36	343,894	187,718	55
Total	2,301,846	1,756,111	76	4,792,823	2,180,501	46	7,094,669	3,936,612	56

TABLE 5

Estimated expenditure on the performing arts by region, for all local authorities in England and Wales (excluding London), 1964-5

	<i>COUNTY BOROUGH</i> S		<i>OTHER</i> S		<i>TOTAL</i>	
	<i>Proportion of d. rate</i>	£'000	<i>Proportion of d. rate</i>	£'000	<i>Proportion of d. rate</i>	£'000
South East (excluding London)	0.57	272	0.18	458	0.24	730
West Midlands	0.31	128	0.10	36	0.21	164
East Midlands	0.24	40	0.13	38	0.17	79
Yorkshire	0.54	186	0.09	25	0.35	211
South West	0.27	42	0.29	110	0.29	153
North	0.61	100	0.12	33	0.31	134
North West	0.50	243	0.14	67	0.33	310
Wales	0.53	54	0.16	39	0.27	93
Total	0.47	1,070	0.17	800	0.26	1,870

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